Paris Openings Number

VOGUE

April 1 1918
Price 25 Cents



NOTICE TO READERS—When you finish reading this magazine place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No wrapping, no address.—A. S. Burleson, Postmaster-General.

CONDÉ NAST, *Publisher*

PALMOLIVE SHAMPOO

The modern evolution of an ancient luxury—the perfect blend of the precious oils Cleopatra prized. It shares the fame of PALMOLIVE Soap—is distinguished by its rich, creamy, perfumed lather which makes your hair so soft, glossy and delicately fragrant.

The PALMOLIVE COMPANY,
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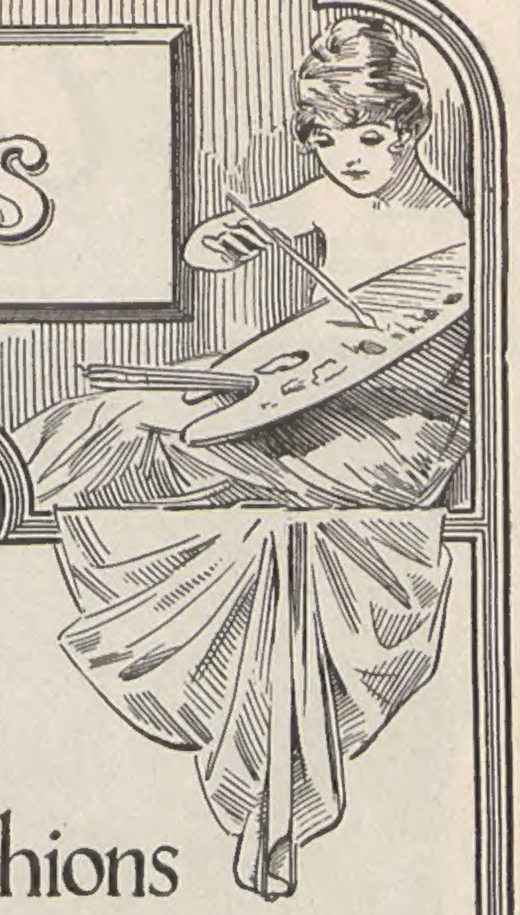
The Palmolive Company of Canada, Limited,
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Sold everywhere by leading dealers with other PALMOLIVE Specialties. Send 25 cents in stamps for Week End Package containing miniature packages of eight especial favorites.





Haas Brothers



"Whatever is genuine possesses a degree of excellence never found in imitations"

Silks that will dominate the Spring Fashions

Chippendale Prints
FEATURING THE NEW FOULARD DESIGNS

Kitten's Ear Crèpe
THE FOREMOST CONTRIBUTION TO FASHIONABLE SILK FABRICS

Paulette Chiffon
WITH THE BEAUTIFUL MELLOW FINISH IN THE NEW COLORINGS

Georgette Satin
THE DOMINANT SATIN

Sylvette
THE ARISTOCRAT OF OUT-DOOR SILKS

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HAAS BROTHERS
Producers of
Distinctive Dress Fabrics
417 Fifth Avenue — New York

"Onyx" Hosiery

Reg. U.S.Pat. Office



For Spring and Summer

IT is our modest ambition to have everyone wear "Onyx."

It looks like a big contract, but "Onyx" can fill it. There is a quality, price and style for every member of the family from the finest silk for special evening wear, to the more sturdy fabrics for daily use. All specially reinforced and every pair of the well known "Onyx" standard.

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This trade mark identifies them at shops where good hosiery is sold.

Emery-Beers Company, Inc.

BROADWAY
AT 24th STREET

SOLE OWNERS OF "ONYX"
AND
WHOLESALE DISTRIBUTORS

NEW YORK

Franklin Simon & Co.

A Store of Individual Shops

Fifth Avenue, 37th and 38th Sts., New York



Women's Capes and Coats

No. 115—**Women's Tailored Coatee-Cape,** *of wool tricotine in navy, Lapin tan or Kangaroo gray,* trimmed with bone buttons and wide bound buttonholes; distinctive features are the mousquetaire fitted cape sleeves, high band roll collar, silver-braided—and dropped panel pockets on sash belted coatee; silk lined. **59.50**

No. 117—**Women's Bolivia Cloth Coat**—*the fashionable warmth-without-weight fabric,* in cinnamon tan, taupe, Monaco blue or beaver. A smartly tailored model with a simulated Bolero jacket; new high roll-back collar of material and wide cuffs, chainette stitched, deep rounded pockets; silk lined. **59.50**

Prompt Delivery Free
Anywhere in the United States

No. 119—**Women's Crystal Cloth Coat,** *one of the smartest spring fabrics for street or travel wear,* in army brown, Quaker gray, Pekin or Monaco blue or chinchilla color; fitted waistline model with draped shawl collar, belt at front buttoned to curved set-in pockets at sides; silk lined. **69.50**

No. 121—**Women's Draped Tailored Cape** *of navy or black men's wear serge,* with softly draped adjustable throw collar, terminating in deep points and finished with silk tassels; rows of bone buttons over shoulders and down sides; silk lined. **49.50**

Paris
42 Rue de Paradis

BONWIT TELLER & CO.

Philadelphia
13th and Chestnut Sts.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET. NEW YORK

The New Silhouette in CORSETS—*and the newer way of adjusting them*

Upon request Bonwit Teller & Co. will mail a little brochure of special interest concerning the proper adjustment of Corsets to achieve the perfect contour. The Bonwit Teller & Co. method is a radical departure from old corsetry traditions



SYLPHINE-A



CORONA



SYLPHINE-B

GRACIA

An exclusive design of this shop executed by Gossard solely for Bonwit Teller & Co.

DAPHNE

"CORONA"

A Front-Lace Corset

A perrect topless corset that does not crowd the flesh above it. Modeled in straight lines below the waist and achieving perfectly flat, youthful back lines. Made of satin weave broche, finished with satin ribbon and lace frill. *13.50*

SYLPHINE-A—Made of dainty flesh batiste. Plain tailor top finish—only sufficiently high above belt to insure safety for skirt and blouse. Waistline defined by ribbon belt hemstitched into corset. Straight narrow lines, 14 inches long below belt. *5.00*

GRACIA—Dainty confiner of crepe de chine, top edge of fine lace beading threaded with satin ribbon. Fullness is held firmly by narrow satin ribbon down centre front. *1.50*

SYLPHINE-B—Made of heavy flesh colored satin. Elastic band around top. This model must be drawn very low in the back and worn with the elastic straight around the waist. *5.75*

DAPHNE—Effective confiner of flesh colored washable satin, combined with dainty lace. Especially designed for slight youthful figures. *1.50*

EQUESTRIENNE—The perfect type of riding corset—note the bias inserts of elastic permitting freedom of movement, comfort and graceful riding. Dainty patterned flesh batiste. *5.00*

DECOLLETAGE—A specially designed corset for evening wear. Made with a separate section which buttons in the front. Of striped twill satin. *10.00*

DECOLLETAGE

EQUESTRIENNE

Paris
42 Rue de Paradis

BONWIT TELLER & CO.

Philadelphia
13th and Chestnut Sts.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET. NEW YORK

Original Modes in Apparel for the Rest Hour

Distinctively Bonwit Teller & Co.



SIESTA—House coat of chiffon, lined with crepe de chine. Ruffled down front, at sleeves and bottom. In pink, peach, coral, blue, orchid. *14.75*

FRONDE—House coat of taffeta, surpliced at front, sash tie at back. Distended Chinese collar in contrasting color. Peach coat, blue collar. Pink coat, turquoise collar. Blue coat, coral collar. White coat, yellow collar. *18.50*

ELOISE—Two piece negligee. Coat of chiffon and lace over slip of Georgette crepe with deep tucks, lace ruffles and looped ribbons. Pink combined with old blue. Blue combined with orchid. Peach combined with turquoise. Pink combined with old rose. *29.50*

MADOR—Two piece negligee Chiffon coat with deep lace yoke and panels, over crepe meteor slip with ribbon streamers. In all pink. Pink and rose. Peach and French blue. *29.50*

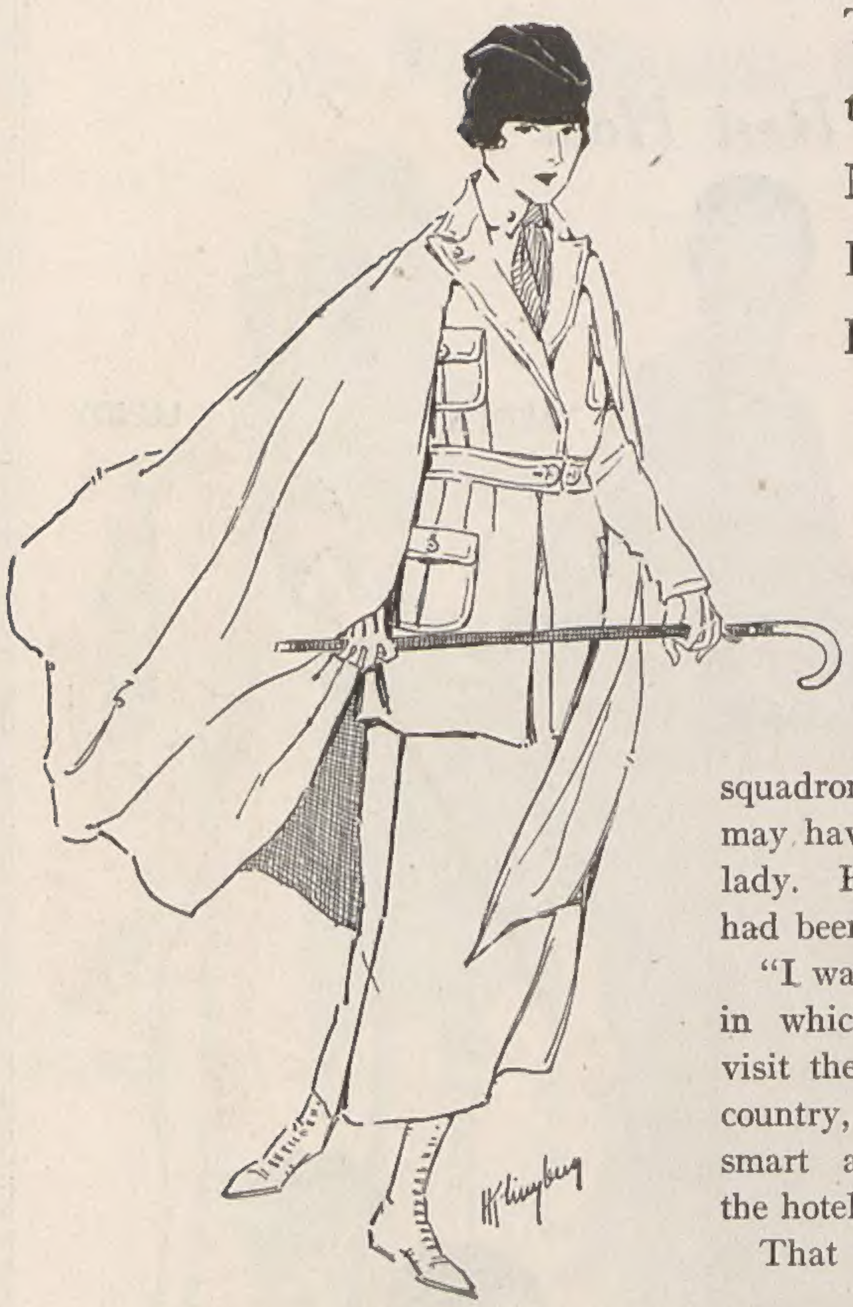
TASIN—Boudoir robe of meteor embroidery about neck and open top sleeves in silk motifs to match a broad girdle at front. In peach, pink, turquoise, coral, periwinkle. *26.50*

LUNDY—Rest robe of crepe de chine with lace ruffles at neck, sleeves and bottom. Decorations of moire ribbon streamers. In pink, blue, peach, orchid. *11.75*

MUSENTE—Coat of chiffon. Sleeves have panels of lace and tassels. Meteor slip with ribbon streamers. In Peach and turquoise, Pink and French blue. Pink and old blue. Blue and orchid. *37.50*

Partners

The Admirable Courage of the World's Greatest Allies, the Woman at Home and the Man at the Front, is as Much Reflected in Her Outdoor Tweeds as in His Sam Browne Belt. The War Has Placed Him in a Uniform as Inspiriting as the Flag. On Her Clothes It Has Worked a Change Just as Inspiriting



This "Cape Suit" is of many-sided usefulness. In French grey, tan and aviation green gabardines, at $95. Worn with or without cape

SHE came in from the Ritz, just a block away. Her son might have been in the aerial squadron at Mineola—or she may have been the Colonel's lady. Her Palm Beach trip had been abandoned.

"I want a suit—something in which I can travel, or visit the camp, or go to the country, and that will be smart and appropriate for the hotel and town wear."

That tells the story.

SHE came directly to the headquarters of tweeds, and those outdoor fabrics and models which the soldier's partner in courage is demanding. Woman this Spring and Summer is different from the woman of even a year ago. She is a woman of alert mind and action. Her sweetness and femininity shine out as never before—but it shines out, out in the sunshine and the weather.

THE smartness that lies in a coat of tan appeals to her for a different reason from that of former Summers. She is the soldier's "pal." She will knit, yes, but it will be in a trim suit of Irish homespun, between rounds of golf, on the porch of the country club; or in riding habit while she waits her mount; or in tennis skirt after a set that has made her cheeks tingle—or possibly in a khaki suit in her canoe or at the woods camp which brings her nearer the actual life of the soldier.

FOR one of the greatest effects of the War, on this side, has been to put *sentiment into women's clothes.* It is reflected in the fabrics. It is reflected in the models. It is reflected even in the boots and stockings.



"The Knockabout" is a topcoat of genuine Donegal tweeds —grey, brown and green mixtures, at $30, and the ribbon trimmed hemp hat is $10

TO wear outdoor clothes, commonly called "sport clothes," this Spring and Summer, does not mean simply to don parti-colored stripes and fancy weaves. It means thoroughbred outdoor apparel, actually combining the service and smartness demanded by genuine sport. Such clothes have been the natural development of the greatest women's specialists in sporting clothes. By a very natural and fortunate coincidence, this house is also recognized as the world's leading establishment for the personal equipment of military men.

WE first heard the War's call from officers here who scented in advance our participation in the struggle. Then from officers and men in the Canadian army. And then Abercrombie & Fitch equipment began going to England, to France, to Russia, to Italy and to Greece. And for many months now we have worked diligently with American military men to assist to our utmost in providing American officers with their personal needs.



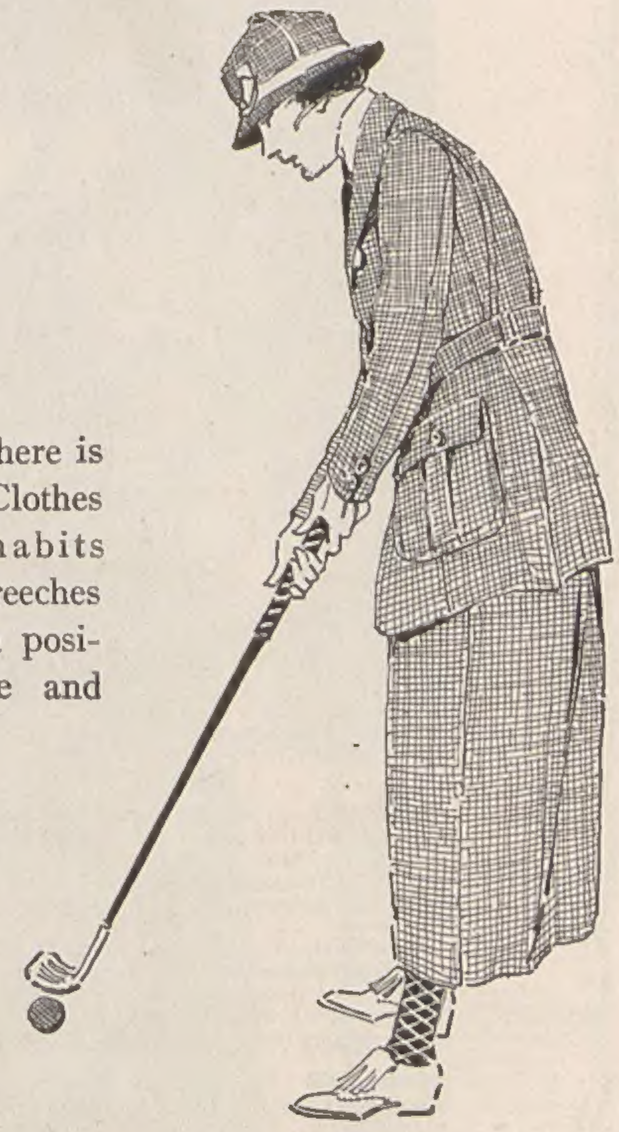
"The Avoncourt" is a cheery war-time suit of imported Scotch tweeds, at $45, and a hat can be made to match at $8

ALONG with this has come an equally diligent work with the women's units constantly going abroad in war activities—responding to the appeal for clothes which answer the real call of war. Here were the fabrics and here the designers—thanks to the leading sportswomen of the world whom we have been supplying with their equipment for many seasons.

SO these new Spring and Summer models of the Abercrombie & Fitch Company are a happy development—an outgrowth of daily contact and demand from both sides of that admirable comradeship of courage, of the woman at home and the man at the front.

in Courage

Keep in the Open, with the Robins and the Blossoms. If You Are the Soldier's "Pal," Let Him Know You Are Part of His Springtime. Look Your Sturdiest—Your Best—in Your Smart Outdoor Things. Send Him a Bit of a Picture. Buoy Him Up with Your Courage. Spring Calls for Its Smartness Here as Well as Its Drive Over There



"The Golfer" is a suit of Adara tweeds, in blue, brown and green mixtures, at $65. The split straw hat to blend with it is $12



Abercrombie & Fitch lightweight Riding Suit, of grey, green and tan tweeds, at $39.50—with a rough straw sailor at $4.50

THEY are splendidly illustrated and accurately described in a booklet, "The War Note," which will be mailed to you free on request.

AMONG the suits, ready to wear, are town and country models of English, Irish, Scotch and Welsh imported tweeds—many in the desirable brown colorings and shades which answer all purposes. There are serviceable all-purpose suits of white—durable and appropriate for country club or town.

And there are tweed coats for motoring, gabardines, new models with a military flavor—and the new and exclusive "Roundabout" coat of the softest, most serviceable, warmth-without-weight camel's hair—the truest all-purpose Summer topcoat of all.

Camp clothes—the entire field is most satisfactorily and economically covered. Everything that the real woods and fishing sportswoman needs, from a hat that will stay on in the wind to the high boots—from the shirt that is cut like a man's, but made to fit a woman, to the woolen stockings which she will find comfortable and smart as those worn by her sportsman brother or husband, is included among the exclusive productions of this house.

FOR the woman of the saddle, here is the most complete Riding Clothes department in America—for habits and all accessories. Coat-and-breeches suits or the side-saddle habit, on positively correct lines—comfortable and sportsmanlike. Riding shirts, waistcoats, stocks, collars, gloves, hats, boots, belts, crops, cuff-links, ties and stock-pins.

THE Abercrombie & Fitch ready to wear clothes owe their individuality and charm, their thoroughbred character and fit, to the models developed in the custom department. Materials are presented for made to measure suits and coats which are not available in any other establishment in New York. From riding habit or woods outfit to the smartest all-purpose, country-town-and-travel suit imaginable this custom department stands in a class by itself.

SLEEVELESS jackets for the golf player and sleeveless-jacket suits which are to come in for a big share of town wear with women who will make one costume do many things well; sweaters in all their new and varied forms; reversible leather coats, with the reverse side of checked and plaid tweeds; hundreds of those smaller requisites of the outdoor wardrobe which ordinarily you would be at your wit's end to find.

YOU have some idea now why the woman from the Ritz selected this as the place to come for her great present need—her all-purpose suit. When you visit New York, it will be but a step from your hotel—and your welcome will be cordial.

WRITE for the booklet illustrating, describing and giving prices of these Spring and Summer war-time clothes.



Abercrombie & Fitch Co.

Ezra H. Fitch, President

Madison Avenue and Forty-fifth Street, New York

THE GREATEST SPORTING GOODS STORE IN THE WORLD



6653 3611 3662

Model 6653—A modish corset that assures youthful lines to full figures. Girdle top; higher in back; long skirt; stays are firm but not bulky; in rich flesh silk Brocade, at **$10.00.**
Same design in pink Coutil, at **$5.00.**

Model 3611—For slender and medium figures, this model affords extreme freedom. Very low elastic top; higher back; long skirt; stays firm but very flexible. Pink Brocade, at **$5.00.**
Same design, different material, **$3.50, $5.00, $6.50.**

Model 3662—For average figures. A favorite Mme Lyra model. Low bust; long skirt with deep elastic gores. Flesh or white Brocade, at **$5.00.**
Same design, different fabrics, **$3.50, $5, $8.50, $10.**

Model 2450—For slender and medium figures; very low top and long skirt; stays are light; free hip. A soft, very flexible garment. Flesh colored Brocade, at **$3.50.**

Model 3618—For average figures. A corset with firm, flexible stays and very modish lines. Long skirt assures smooth, flat back and graceful hip lines. Flesh colored Brocade, at **$5.00.**



2450 3618

HOW much smarter and more fashionable looking is the modish gown when worn by the woman of good figure.

The grace and beauty of her smartest frocks are enhanced by the personality of the wearer. Her good figure—graceful, youthful and sure in its poise—is the real secret of her fashionable appearance.

A good figure is the natural result of correct corseting. And correct corseting is the *Certain Result* of wearing Mme Lyra Corsets. Designed in strict accordance with advanced tendencies of fashion, they are the truest interpretation of style.

Made with that nicety of finish that particular women love, Mme Lyra Corsets are approved most enthusiastically by women of fashion who know fashion and want the best.

Mme Lyra Corsets are sold by the better stores in most cities. Your model is there—a perfect-fitting, exquisite corset designed and made to exactly meet your personal needs.

Ask to see

Mme Lyra
CORSETS

$3.50 to $25.00

"The Corset Without a Peer"

LYRA CORSET MAKERS
Detroit New York Chicago San Francisco

Smart Springtime Clothes



Misses' Tailored Suit of fine-quality tricotine, in beige or navy blue. The coat is lined throughout with silk. This is an exceptionally smart Spring model.
Price **$31.00**



Women's Dress of gingham-check silk taffeta, in Hague blue-and-white, or black-and-white; with vest and revers of white satin.
Price **$38.00**

B. Altman & Co.

FIFTH AVENUE—MADISON AVENUE

THIRTY-FOURTH AND THIRTY-FIFTH STREETS, NEW YORK

Mail Order literature mailed on request

Gimbel Brothers

32nd ST.-BROADWAY-33rd ST.



Spring Apparel of Exceptional Merit

A. *Dainty afternoon frock of georgette attractively beaded. Graceful picot edged side draperies. In rose, French blue, coco brown, tan and flesh color. Price* **$30.00**

B. *Utility and sport suit of wool jersey. Inverted plaits—patch pockets. Rose, Copenhagen blue, khaki, beaver, Havana brown. Price* **$24.50**

C. *Graceful tunic frock of wool jersey. The double belt is buckled. White satin cuffs and over collar. Blue, brown, rose and tan. Price* **$19.75**

D. *Plaited model of soft crepe de chine. Postilion effect hip peplums steel beaded. In grey, French blue, Havana brown, flesh, black and white. Price* **$22.50**

E. *Distinctive tailleur frock of black or navy serge with foulard over collar. Plaited apron panels front and back—rippling hip draperies. Price* **$23.50**

F. *Attractive new "slip on" suit of jersey trimmed with serge. Beige trimmed with navy, Copenhagen blue trimmed with beige. Price* **$28.50**

GIMBEL BROTHERS, BROADWAY AND 33rd STREET, NEW YORK

Joseph

From Paris Joseph have received the most Notable Frocks, Suits, Flats and Wraps shown in the Recent Spring Openings and a most unusual collection of the smartest accessories such as Blouses Bags, Parasols, Sautoirs, etc.

These are being shown as usual together with Joseph Originations

632 Fifth Avenue

opposite Cathedral

New York



Alfred Cheney Johnston

Hand embroidery is copiously used on the fine French voile blouse of this simple lingerie frock created by Boué Soeurs of Paris. Light blue satin ribbon encircles the waist and ties in a soft bow.

The woman of charm is always at perfect ease, no matter whether she be at a garden party or working for the Red Cross, and to be at perfect ease a woman must have perfect comfort in her corset. The GOSSARD CORSET is so boned that it supports the figure without the slightest strain or discomfiture, and yet gives the slender silhouette which is so vital a part of the Spring fashions. This corset combines the advantage of front lacing with a gentle curve at the waist line — a feature seldom found in conjunction with corsets of this kind.

Worn with the filmy lingerie frock from Boué Soeurs of Paris is a corset sketched herewith made of very light weight figured silk brocade. It has an absolutely straight back with a band of elastic at the top to further insure the carefully molded figure.



The H. W. GOSSARD COMPANY, *Inc.*

TORONTO CHICAGO NEW YORK BUENOS AIRES

Diana

A New Star in the World of Fashion Whose Frocks for Young Women Are Presented by The Wanamaker Store

Diana has in some way caught and imprisoned the spirit of youth in her frocks.

There is a graciousness, a softness about them—a kind of spring time.

They remind you of the clothes you have dreamed of—and have never thought would take substance.

Diana understands what young girls want. They want simplicity and good taste—plus something else.

And that something else is what Diana has managed to put into her clothes.

Call it smartness if you will—or call it charm—it is a little bit of both of these.

Jeanne Lanvin in Paris has discovered the secret of youthful clothes.

Diana has discovered it here in New York.

Tailleur Frocks of Serge

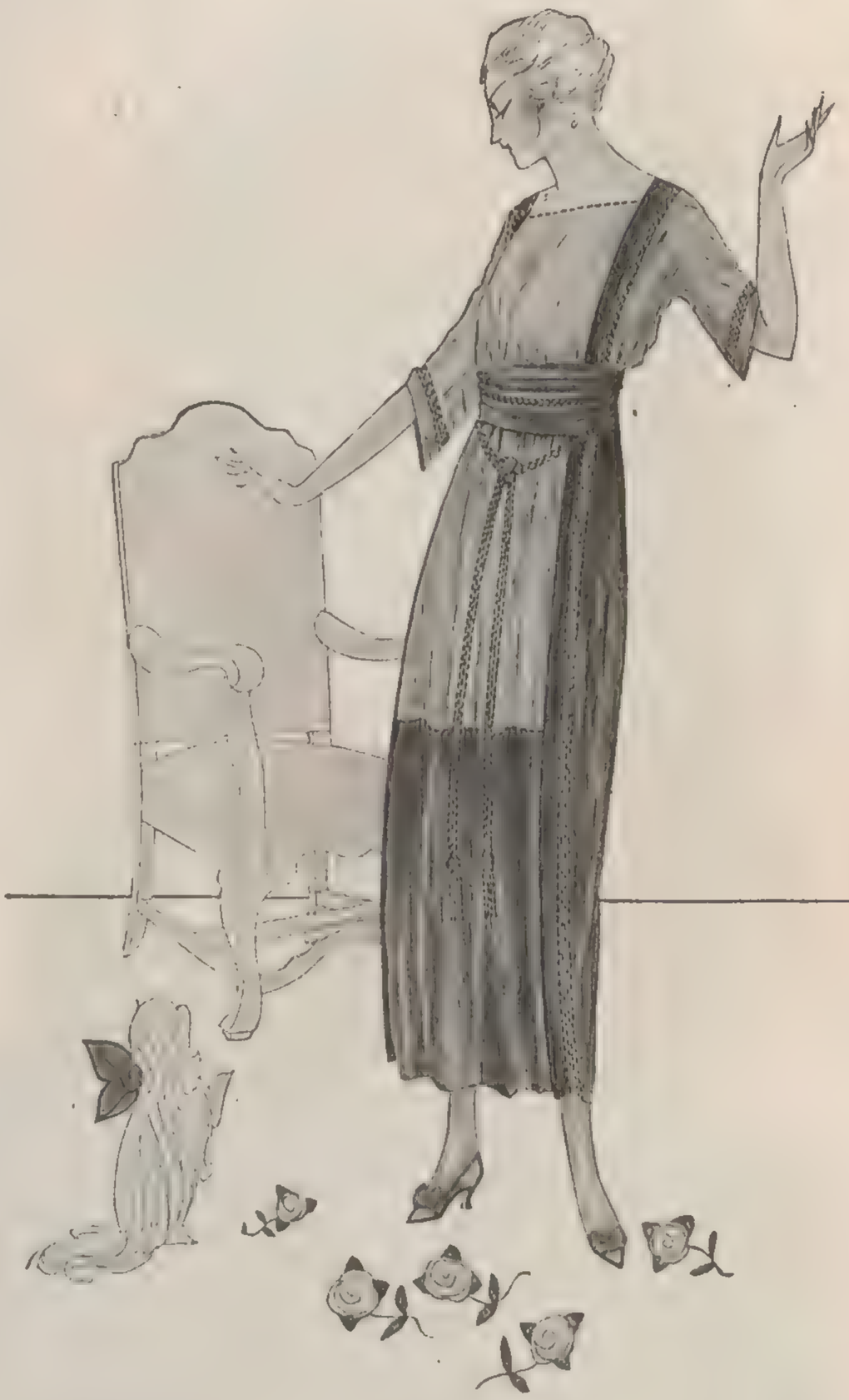
Charmeuse Dresses for Street or Afternoon

Chiffon or Georgette Crepe Dresses

Organdie Frocks

Cool Voiles for Morning Wear

Prices are in accord with the times—$40 to $135. Each price represents a War-time Saving as dresses of this character (dressmaker made) have heretofore been much more. *Sizes 14 to 20 years.*



We predict that some day the young girls of America will say to each other "Yes—this is a Diana frock"—as their mothers now say—"Yes, this is a Paquin or Callot gown."

JOHN WANAMAKER
New York

More Than One Might Expect

Wooltex
The H Black Co
MAKERS
Cleveland New York

More than a guarantee—this label in a Coat or Suit means that smartness and worth which only good taste may measure.

A VISIT now to most Coat and Suit shops brings out striking facts. Tailoring, as it was before war called the man-tailors, can only be had at the highest prices. Just the right interpretation of the slender silhouette is hard to find. Colors show the effect of a shortage in dyes. Fabrics that are really all-wool are rare.

It is good to know, in the face of this situation, that the Wooltex Tailors have had the foresight and resources to minimize war conditions.

Stunning Wooltex Coats and Suits tailored on the newest authentic slender lines are available today. Every one, irrespective of price, has that exceptional quality of fabric, tailoring and finish which has made Wooltex noteworthy in all seasons. This is more than one might expect these days at $25 to $75.

NEWPORT (to left)—*Extremely handsome. Wooltex designing and tailoring at its best. Of silvertone velour in beige, peacock, dove — fully lined with peau de cygne. At your Wooltex store today. No. 3125.* $55.

MONTEREY (center) — *Here are lines to please the fastidious, a charming Wooltex model in serge. Ultra smart and tailored in the distinctive Wooltex manner. Note the absence of belt, a new feature, and the button trimmings. At all Wooltex stores now. No. 3130.* $39.50.

RITZ (to right)—*Entirely new top coat. Note new pocket effect and kimona sleeves. Slender barrel silhouette. In burella cloth of ruby, orchid, chartreuse, green, beetroot, navy, brown and tan. No. 3170.* $45.

A Thousand Stores Sell Wooltex

One important store in nearly every city ADVERTISES Wooltex Coats and Suits. If you cannot find this store in your city, write for our beautifully illustrated Style Book "The Tailored Woman" showing forty latest creations for women who discriminate. You can then order direct from us.

The H Black Co

Makers of Wooltex Coats and Suits for Young Women

New York Cleveland





John Wanamaker, New York, Has the Honor to Present the

WARTIME MODELS APPROVED BY THE JUNIOR LEAGUE
FOR WOMEN OF NEW YORK CITY

The Junior League of the City of New York has taken the initial step in suggesting clothes for Wartime Wear that express simplicity and quiet taste—and that will help to conserve woolen materials.

The Wanamaker Store has aided the movement by planning these clothes to sell at conservative Wartime prices.

A—Frock of satin combined with Georgette crepe; navy blue, taupe, tan or black, $30. Tricotine with Georgette crepe: navy blue or tan; $40.

B—Cape with sleeveless jacket; navy blue serge; $25.

C—Suit of serge; navy blue or black; $30. In tricotine, navy blue or black; $40.

D—Dress of satin-finished silk foulard, $30; dull-finished silk foulard, $40. Black-and-white or navy blue-and-white.

E—Dress of serge, $30; tricotine, $40; navy blue or black. With underskirt and sleeves of black satin, if preferred.

F—Frock of satin combined with serge, $30; tricotine with satin, $40. Navy blue or black.

All models in sizes 32 to 44.

Anyone, whether a member of the League or not, may purchase these models





As a protection against imitations and distortions, the label (reproduced below) is in every one of these authorized dresses, suits and capes.

APPROVED BY
The Junior League
OF THE CITY OF NEW YORK, INC.
For Wartime Wear



John Wanamaker New York



What to look for in Furs

THIS year fur lovers have caught a whisper going the rounds that "Peltone Finish" is the label to look for in fur apparel.

"Peltone" tells many things in one word. But undeniably it proclaims perfection and permanency of color, pliability, high lustre and luxurious cleanness of the fur garment.

Peltone Finish

When you want assurance of fur quality look for the Peltone label because it represents the supreme achievement in durability, softness and exquisite texture in the finishing of furs.

"The Fur Guide" tells what every woman should know about furs so she may buy understandingly and safely.

The information is timely and valuable and charmingly set forth—all in a pocket size volume, illustrated in natural colors. It is free.

Address **Peltone** TRADE MARK REGISTERED
36 West 25th Street
New York City

Peltone, pronounced PĔL-TŌNE, from *pelt,* an undressed fur, and *tone,* to impart quality and finish thereto. Peltone is a beautifying method of finishing furs whereby their color is made permanent, their lustre and life increased, and their antiseptic cleanliness assured.



ARMAND'S
COMPLEXION POWDER
In The LITTLE PINK & WHITE BOX

Since May 29, 1916, the genuineness of each and every package of Armand's Powder is assured by the following trade-marks—Louis XVI Silhouette Medallion Armand Signature; and red and white check blue stripe design.

THE fairies themselves might have prepared this wonderful powder. All the qualities you've dreamed of in face powder are found in Armand's Cold Cream Powder.

Think of adding to Armand's face powder, already soft as velvet, invisible as a gossamer veil, and marvelously tinted to match the tones of the flesh itself, a touch of exquisite cold cream! Truly, it is the only new face powder in years.

You do not need to apply any cold cream before using Armand's Cold Cream Powder. It contains its own cream in just the amount required to make it "stay on" under the most trying conditions of wind and weather. It just can't be blown or shaken off!

Purchase Armand's Cold Cream Powder at your favorite shop. It comes in the little Pink and White Hat Box at $1.00. Guest room sizes for trial will be mailed you for 10c in stamps and your dealer's name.

Other Armand Powders, smooth, adherent and perfectly tinted, are Armand's "Amabelle" in the pink-and-white oval box, 75c; Armand's "Bouquet" in the pink-and-white square box 50c.

THE ARMAND COMPANY, Des Moines, Iowa, U. S. A.

MARMON 34

The wider seats, the deeper sides and the slanting windshield are attractions that distinguish the New Series Marmon 34.

One chassis for all types of bodies, enclosed or open.

136-Inch Wheelbase
1100 Pounds Lighter

NORDYKE & MARMON COMPANY
Established 1851 : INDIANAPOLIS



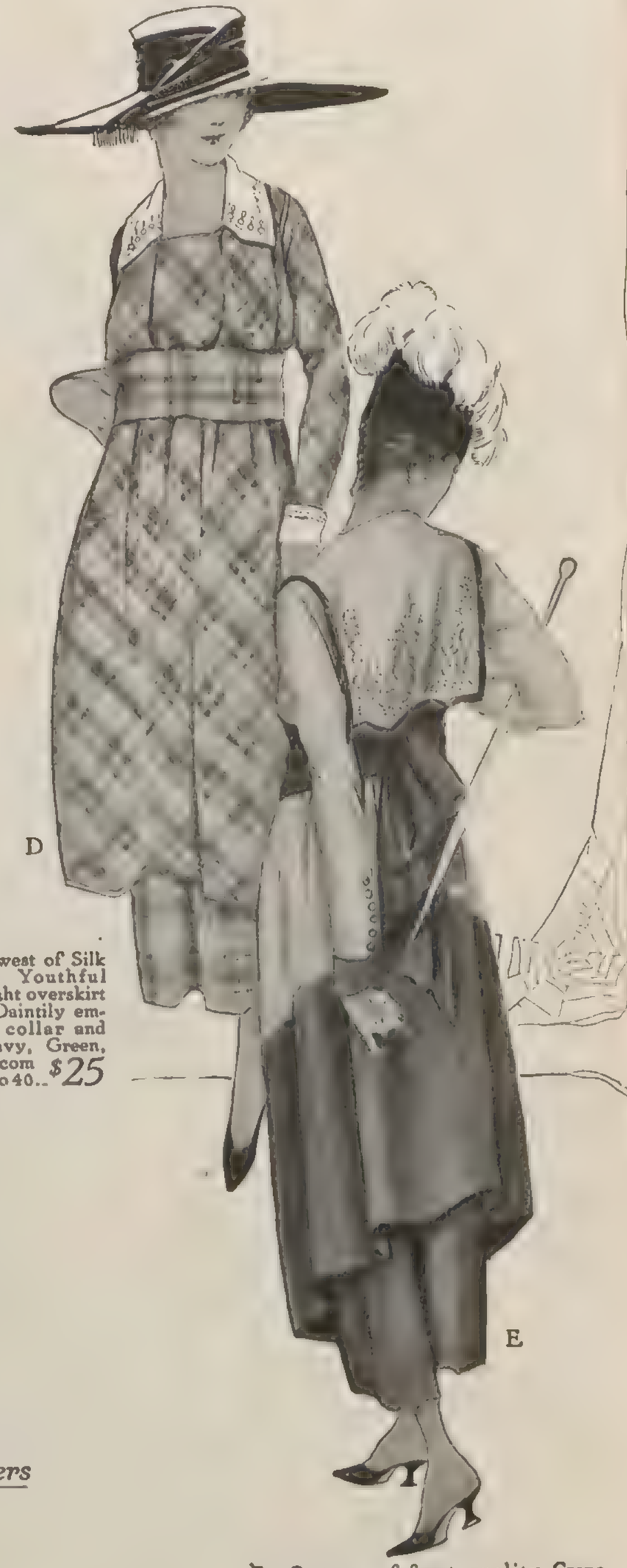
Semi-Dress Frocks
for
Spring 1918



A—Excellent Crepe de Chine Frock with full plaited skirt. Bodice has side band trimming of silk and gold embroidery extending into tab effects on the skirt — white satin collar. Colors: Navy, Beige, Copenhagen — sizes 34 to 44..... $25

B—Charming street and semi-dress model of Foulard and Georgette Crepe combined. The surplice waist with tie sash in back has an effective double fold collar of white Georgette and sleeves of self Georgette. The skirt has the newest Apron tunic of Georgette Crepe banded with Foulard. Colors: Navy, Taupe — sizes 34 to 44..... $35

C—Taffeta Frock with smart tucked vestee, collar and cuffs of novelty checked voile — note the pointed tunic in front — straight bodice front ends in a sash. Colors: Taupe, Navy, Black — sizes 34 to 44..... $29.50



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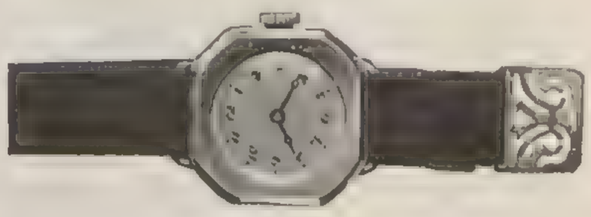
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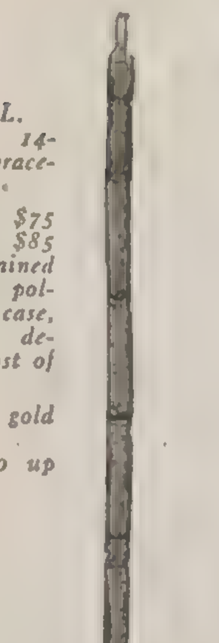
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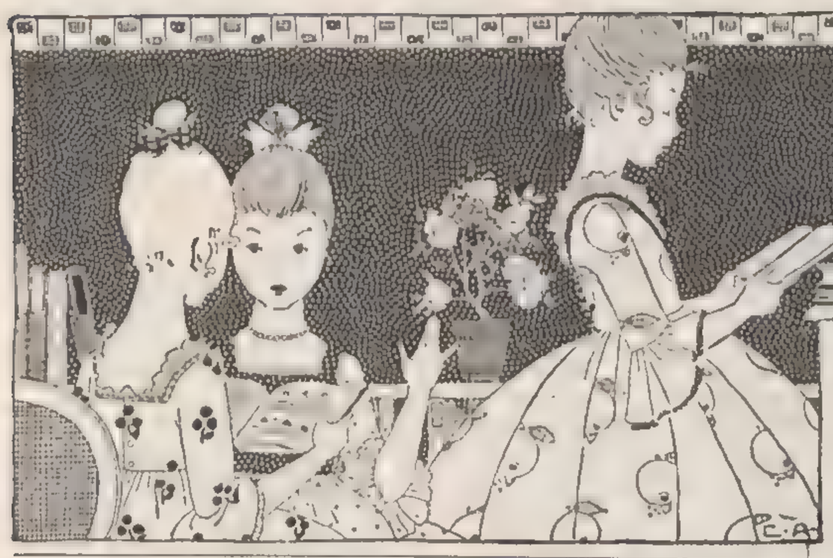
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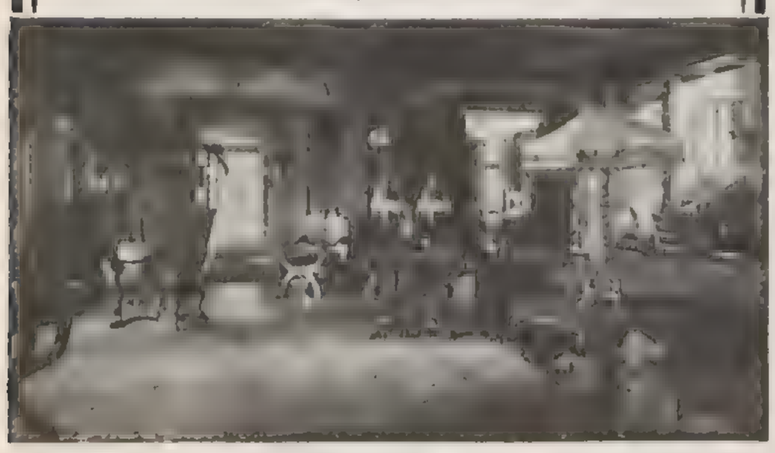
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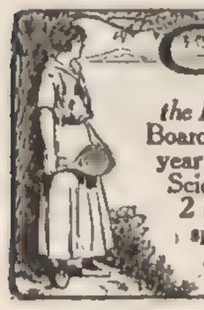
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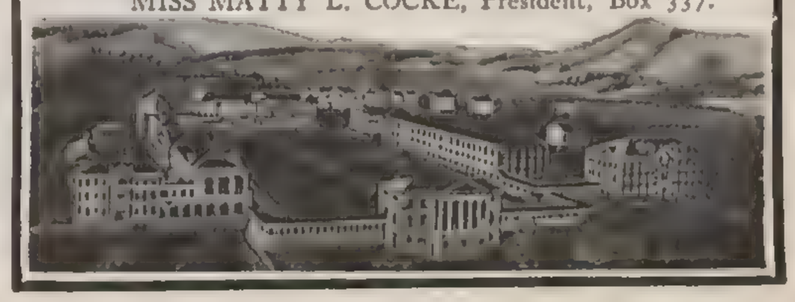
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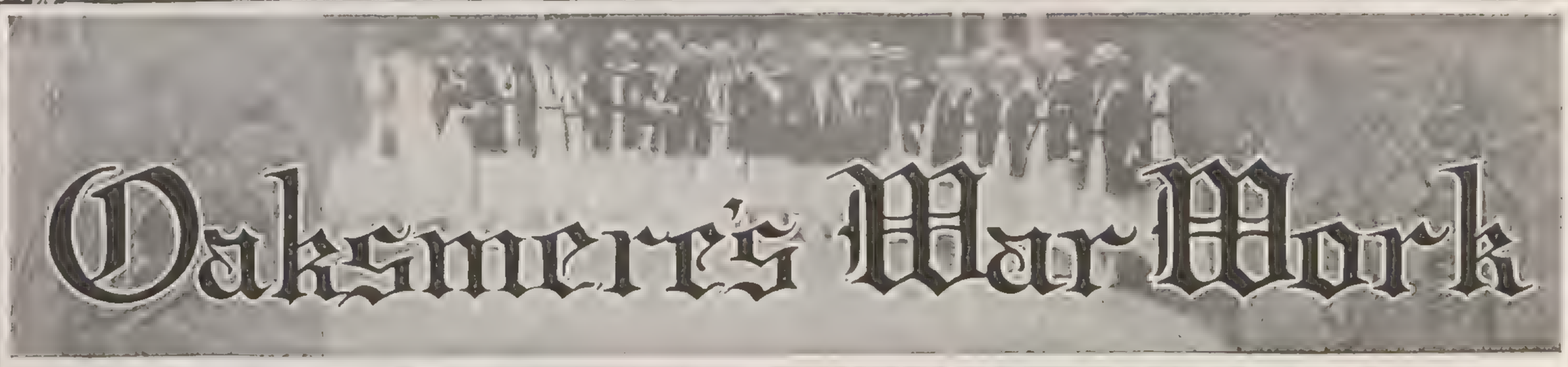
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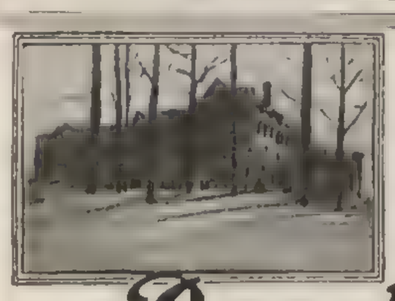
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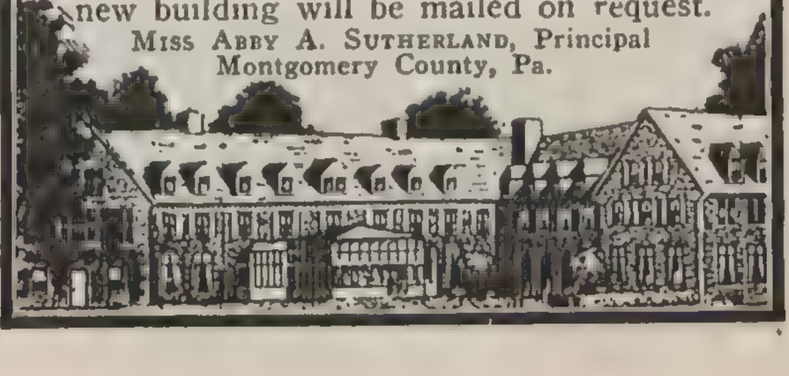
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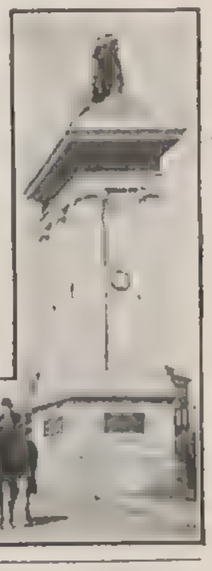


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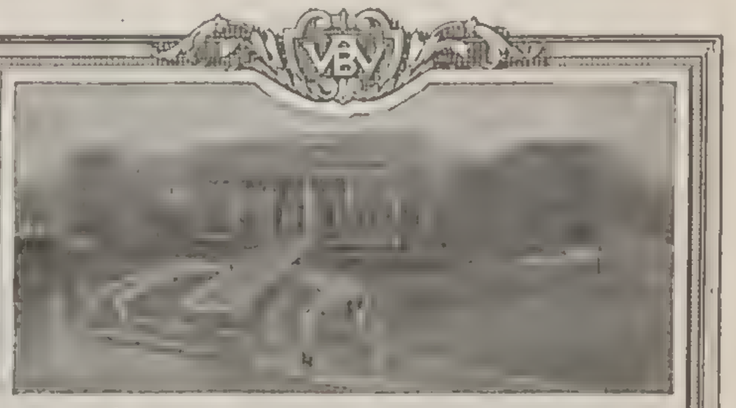
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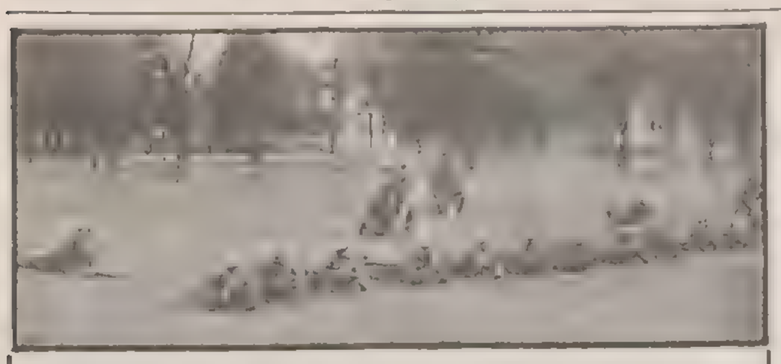
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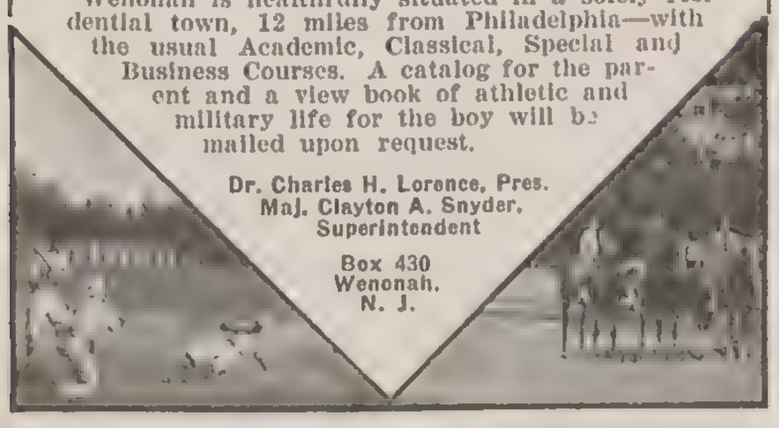
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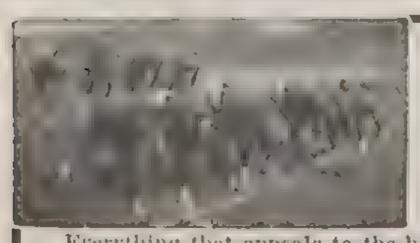
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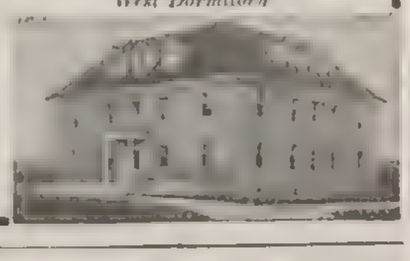
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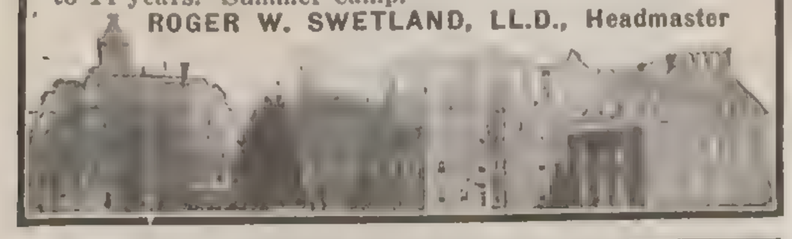


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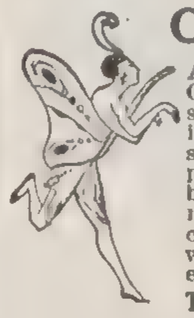
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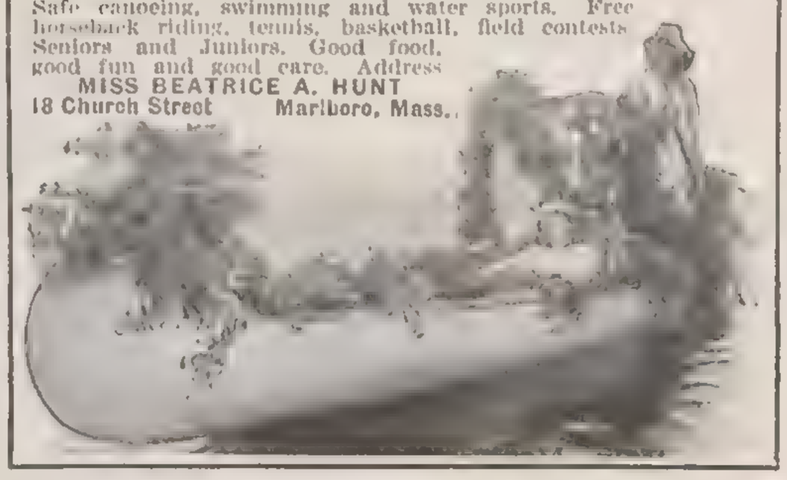
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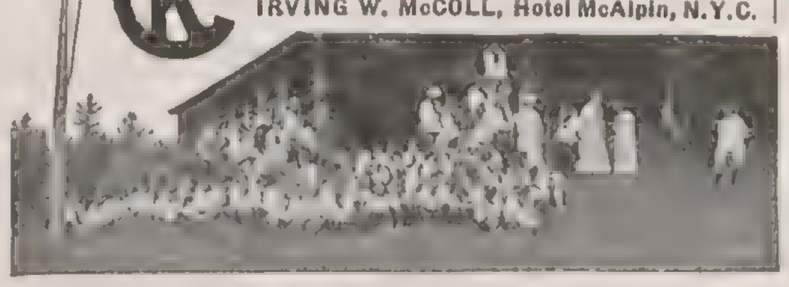
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Wanted—Cont.

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Distinctive remodeling.
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They assure you of complete satisfaction.
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Gowns—Blouses—Hats
Authoritative Styles for every occasion.
Moderately Priced.

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1A E. 46 St., N. Y. C., Adjoining the Ritz-Carlton
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Permanent Hair Wave, Hair Goods & Hair Dressing. Beauty Culture. Beauty Box that is unique.

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LOSS OF HAIR from waving, dye, etc. Consult Mme. Fendick, 17 West 45th Street, New York. Exponent Huntingford Hot Oil Scalp treatment. Consultations Free. Bryant 920.

PURCHASING INSTRUCTIONS

THE names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

VOGUE SHOPPING SERVICE

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Hair and Scalp Treatment—Cont.

SCIENTIFIC CARE of hair. Permanent Waving, Shampoos & Special treatments for hair prematurely gray. Remedies made specially for you. Hair Goods. Charles Frey, 507 5th Ave., N. Y.

SCIENTIFIC care of the Hair and Scalp by Marianne F. Iby. Resident work only. Please make appointments before 9:30 A. M.
Phone 4139 Plaza. 306 East 57th Street.

Hotels in New York

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Combination furnishings for apartments.
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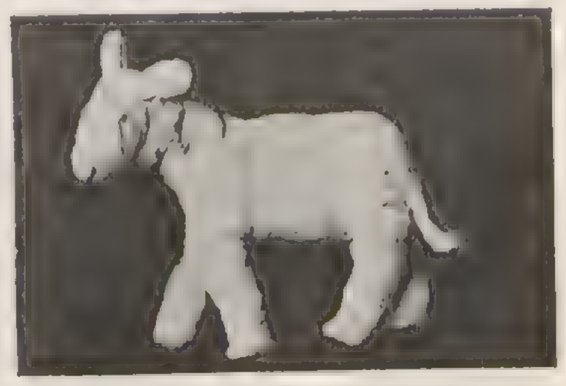
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We send cash by return mail and hold your goods ten days.

WE WILL return them at our expense if our offer is refused as unsatisfactory.
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Authoritative Styles for every occasion.
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The last word in tea dainties.
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Wedding Stationery—Cont.

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Distinctive ideas for gift shops.
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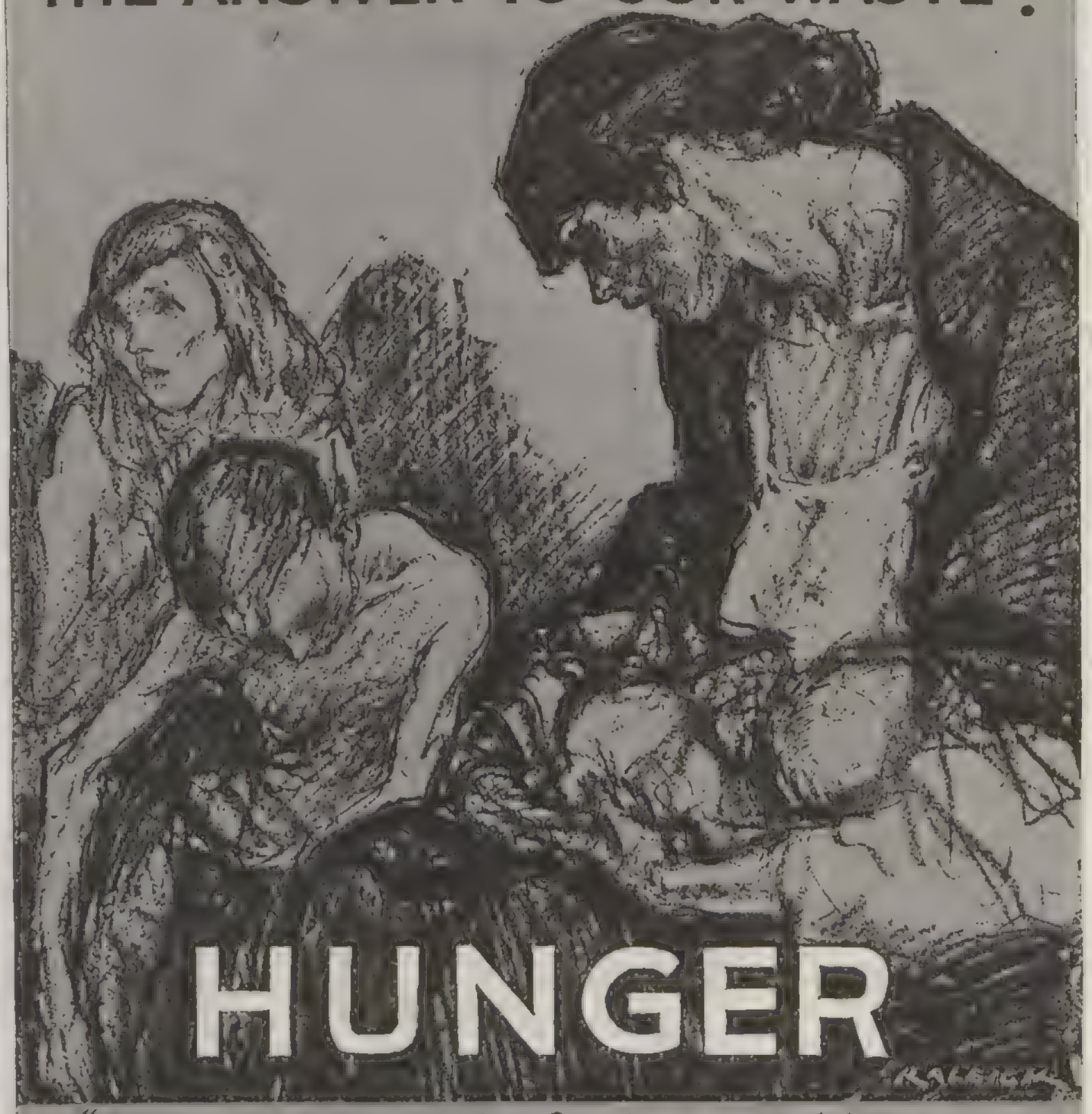
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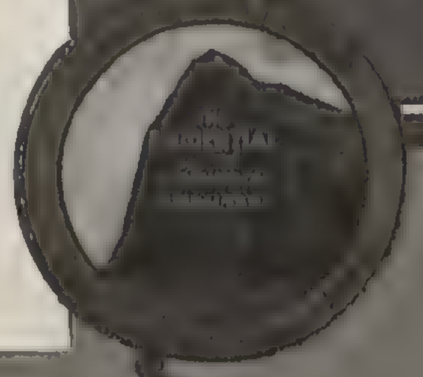


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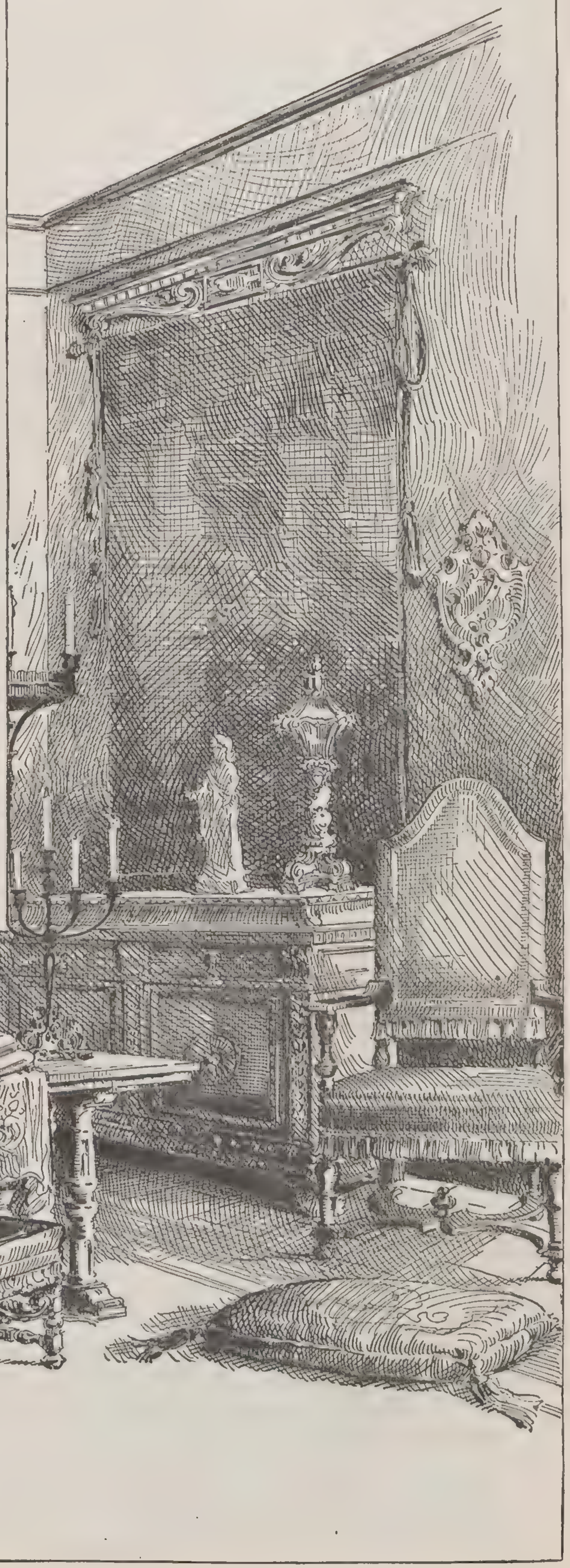
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This Is The

PARIS OPENINGS NUMBER OF VOGUE

WELL, the models from the Paris openings have come, and there is a great deal to be said about them. To begin with, you will be interested to find that there has been but a slight change in your silhouette. All evidences of fulness and drapery are drawn to the front of the frock with various delightful elaborations, and backs are left plain; this plainness is often accentuated with novelties. The natural grace of the figure is observed,— at Callot's, manikins showed uncorsetted figures,— and all novelty is introduced by means of the small details of trimming and accessories. And some of these new trimmings are really most remarkable; for instance, mirrors and ostrich feathers appear as ornaments on some of the most formal gowns; and white piqué trims taffeta dresses, just as bright jet trims waistcoats of white linen. And then there are trimmings of tulle, much tulle, appearing even on serge costumes. Linen tunics are embroidered with Angora wool, which is more charming than you can imagine when it is applied to the right sort of frock, the sort that Paris alone can, without apparent effort, produce.

Some of the new fashions are as amusing as they are charming; one house uses big silk handkerchiefs, such as the peasants wear, as aprons on dresses of black silk, and fashions strange sleeves, cut in separate sections, of similar handkerchiefs. Other frocks from this same house are made entirely of these square silk handkerchiefs and have the front of the skirt longer than the back. Many of those violently coloured little waistcoats which have appeared early this spring have made their official début at the openings, and the Parisienne plans to wear them with white or black skirts, just as she desires. There are clouds of organdie and muslins in lovely fresh tints; these seem strangely reminiscent of other years, and some are trimmed with furbelows that are decidedly of the period of 1840.

Dressing on a War Income

For some years Vogue has been planning to have an article on the accessories that make the costume. Every one of us knows some particularly smart person who always has an air of being immaculately groomed and exquisitely dressed; and, when her costumes are analyzed, it appears that she is the possessor of astonishingly few, but that she knows the secret of wearing unusual and well-chosen accessories for which her simple but beautifully cut frocks are a background. By addition of a certain set of lemon yellow organdie gilet and cuffs, her tailored blue serge frock is given a fresh crisp touch that defies even the humidity of a July morning in town. Her little satin and gingham frocks have collar and cuff sets of the loveliest colour and daintiest material imaginable, so that they are veritable disguises and transformations, rather than a mere fresh touch of white at throat and wrist.

Vogue has been so impressed with the economy and smartness of this type of dressing that it has asked Helen Dryden to design, for the "Dressing on a War Income" department, three pages of collar and sleeve arrangements, each of which is a bit of sheer ingenuity and charm. These you will find on pages 54 to 56.

Since the women of this country have all responded so wonderfully to the demands of war work, Vogue has been very much interested in interviewing the women's clubs in New York City and reporting in detail the almost unbelievable amount of work they have accomplished since we, as a country, have entered upon that great industry, war. An article on this patriotic work which has been done by women's clubs begins on page 57 in this issue.

VOL. 51. NO. 7 WHOLE NO. 1092

Cover Design by George W. Plank

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Arnold Genthe

MRS. ADRIAN ISELIN, SECOND, AND HER SON, ADRIAN ISELIN, THIRD

Mrs. Adrian Iselin, second, was, before her marriage, Miss Madeleine L'Engle, the daughter of Mr. William J. L'Engle of New Orleans. Mr. Iselin is the son of Mr. C. Oliver Iselin; Mrs. Iselin is spending the season at her home at Roslyn, Long Island



JENNY

A costume called "Smoking," of black serge and white piqué, is perhaps meant, by the French "marraine," to remind her soldier how hard it is for her to get cigarettes without his assistance. The cravat, girdle, and revers are of black satin. The narrow skirt has a transverse band of material caught under side pleats. The Valentine About hat is of thick straw with—translating literally—"a spray of gems"

PARIS MAKES A BRAVE SHOWING *at its* OPENINGS

There Are Many Designers and but One Silhouette, Inexhaustibly Varied by Astonishing Short Sleeves, Draped or "Tucked-up" Skirts, Uneven Hems, Tulle, Capes, High and Wide Collars, and "String" Belts



PREMET

Seeberger Frères

Madame Mathou is the wife of the director of the Maison Premet. Her afternoon costume is of black satin, combined with an organdie gilet. The toque is of blue roses on faille

I HAVE just received, in a bouquet of violets, this charming message from a friend: "You know my fine cellars, and if your heart misgives you, come and take refuge in them at the next attack of the Gothas on Paris."

Another friend, further away, telephoned me one morning to know what I did when the bombs burst in all four corners of Paris. Did I go down in the cellar, or did I stay in bed? That was the night on which we were all awakened by the siren alarm and anxiously counted the cannon shots, in the darkness of our rooms, as they alternated with the bursting shells. But the next morning the sky was glorious; Paris was bathed in that mild sunshine which comes with first spring days; those who had escaped injury smiled at fate and took up their existence again.

The Parisienne is very bold, but discreetly so, just as she is elegant with reserve. You would have seen her starting out, every day of these past few weeks, perched on her high heels, her face prettily made up under her toque of flowers, to watch, for hours, the parade of the manikins of the great couturiers. What does it matter if bombs begin to rain again on our city this very evening? She will not miss a single opening of the season; she wants to be able to tell you that she does not like the panniers of So-and-So, but she adores the girdles of This-and-That. She will know by heart everything, absolutely everything, and will decide, as soon as the week is over, what she proposes to wear; and that charming little brain, protected by a hat as round as an egg, will decide the trend of the fashion (which happens to be toward the East) indeed, the whole style of an epoch.

The high authorities have been trying, this season, to keep women from buying dresses. In newspaper articles full of hidden meanings, most influential French writers have asked Frenchwomen not to buy anything more, on the grounds that there are barely ships enough to transport the American troops, let alone (and severely alone) materials for extensive costuming. By not asking for any more cloth or leather, and by not buying any more hats, women will be able to make it easier for our American Allies to help us, and every woman at the present moment is making praiseworthy efforts to contribute to the economic movement by decreeing that there shall be no public manifestation of elegance; it is all the easier,



Seeberger Frères

This sand coloured duvetyn suit has buttons of wood and metal, arranged inconsequentially in horizontal rows. The collar winds twice around and there is, to finish off the costume, a deerskin ha:



JENNY

Jenny has acquired a trick of reversing fashions; that is, she shows some special intriguing novelty at the back. This frock, "Frou-frou," of navy blue taffeta, has its bodice made to give the impression of a bolero, to which the skirt is attached by gatherings forming a sort of puffing above the girdle. The little apron is of white net and the scarf of blue tulle,—and the use of those two sheer fabrics is also characteristic of many of the new Jenny models

now that there are no longer any formal social functions. When I speak of this to my friend, Madeleine, she answers that she doesn't worry about that. "I console myself," she says, "with what Montaigne calls 'the happiness which depends only on ourselves.'"

THE JENNY COLLECTION

However this may be, Madeleine and I have found happiness in looking over and choosing from among the lovely "chiffons" created by our famous couturiers. Nothing, not even political and military events, nor the article of M. Maurice Barrès, of the Académie Française, with its appeal that Frenchwomen should not buy anything they do not need,—nothing has kept her from being at her post, in a comfortable arm-chair, her back to the light, at Jenny's, at Dœuillet's, and, one by one, at all the great houses. Those salons, with their lovely old woodwork, which were formerly the setting of the beautiful fêtes of the Second Empire, are now the background for the thoroughly Parisian spectacle of the manikins' promenade.

The costumes at Jenny's are as varied as they are numerous. There are so many new ideas that Madeleine says, very justly, that with half of them one could make models for several seasons. There is a silhouette here for every one—a thing which is rather rare. Women are not all slender, and one must remember the larger ones, which is just what Jenny has done. Her skirts are not excessively narrow; some of them are finely pleated. Many of the dresses are of taffeta, and many of serge trimmed with white piqué—as successful a novelty as those of cotton fabrics embroidered in gold, or serge embroidered in jet.

"Why, that's exactly like the embroidery on some of grandmother's dresses," Madeleine says to me. She is quite right; it is an embroidery of tubular beads of brilliant jet, which the corsages of 1880 stretched tightly over much-corseted figures. These tubular beads appear also on one of the Paquin frocks, sketched on page 45 at the right.

"Thank heaven, one never feels the least trace of a tight belt or a brassière in dresses now," exclaims Madeleine. "Ah, one must be naturally well made to look smart nowadays."

"Or else be dressed by Jenny," I murmur, as we proceeded with our inspection.

Madeleine has chosen, for the afternoon, the tailored suit called "Bristol," amazingly smart; and a dress of navy blue serge, the flounces of which, placed one above the other, are attached by a large bias strip of tulle to match, a discreet novelty which will please the discriminating woman. Many of the Jenny frocks are trimmed with tulle. As for the summer costumes in cotton batiste, in toile de soie, and in foulard,—one will want two or three of each, they are so simple and so becoming.

Jenny's sleeves are not only well made and pretty, but they are interestingly cut as part of the back of a dress, or as a cape, or a sort of big fichu, with an ingenuity which is ravishing. On a taupe evening dress I saw an apron and panels at the sides made of coarse violet tulle with large square dots to match the dress. And on many dresses long pink or white ribbons fastened at both ends, flutter like leading-strings of fashion, with which Jenny, intelligent and astute as she is, continues to guide the mode.

CONCERNING DŒUILLET

An aristocratic air is the special stamp of this house. The fact is that, without being much taken up with the *dernier cri*, and

THE SPRING, THE MODE, AND JENNY



Lavender tricotine, deep lavender pearl buttons, the new standing collar, and flashes of white piqué spell "Printanier," named after the season that Jenny thus delights us by honouring in this suit

"Canary" is a buttoned-up sports dress of yellow jersey, cloth lined with orange jersey under the arms. The front of the skirt is corded, the back hangs oddly loose, and there is a cape, as shown below

"Straight" and "trim" are words Jenny loves to express in line, as in "Avril," a tailleur which is made of tan tricotine trimmed with red silk buttons and embroidered straightly in tan silk thread

with what will make a sensation at any price, Dœuillet has, above all, a jealous concern for the true lines of the feminine figure, which he likes to follow in his dresses. Light caressing draperies which follow the line of the figure—these mark the designs which he shows us this season. As a touch which is characteristically surprising, he offers us white linen embroidered in jet. This is used as a waistcoat for a costume of black taffeta, of which the skirt is prettily draped on the bias. Dœuillet likes draperies and uses them on most of his models. But the dress called "Fauvette" has a skirt with a very different, and very new, line; the bottom of the skirt, arranged in large pleats which are brought well forward, has, instead of a hem, only a line of cut hemstitching.

Angora wool embroidery, which we find even in linen, for summer dresses, is charmingly original. Twill and serge embroidered in the Norman style, cotton jersey used for tailored suits, and tussur embroidered in many colours on a combination of dark blue and black, are used for afternoon frocks.

The skirts of Dœuillet are still short and narrow. Even evening dresses are very narrow, and often a bit of metal embroidery or brocade is added as a train, which escapes from below



the skirt and sweeps the ground as its wearer walks.

After two hours of watching the manikins, we are tired, Madeleine and I; our weary eyes no longer see, but we stay on, for in a rash moment we promised to order a gown for a friend, a wife of a diplomat whose post is at Madrid. We have chosen the beautiful dinner gown which Dœuillet calls "Little Queen." It is a jewel, all pink; its panniers and its motifs are of coloured gold embroidery. That is enough for to-day; we depart to take our tea (without milk or cakes, of course). We make our way silently and meditatively to a particularly intimate and comfortable tea-room. That there is no milk and that there are no cakes are facts to which we are accustomed, but we are a bit disconcerted by the sight of the counter covered with carrots, turnips, potatoes, and raw lamb chops.

"This is too much," said I. "War is war, but when it comes to a raw chop when my five o'clock insides crave hot tea——!"

"Oh, but the colours are beautiful," said Madeleine. That is what it is to be an esthetic. So we content ourselves with the bad toast, and too strong tea, and feast—if it may be called festive—our eyes on this palace of Pomona, spread out like a scene at the Théâtre du Châte-

TULLE WINDS ITSELF *into the* MODES *of* PARIS



JENNY

A combination of navy blue tulle and serge is distinguished by Jenny's latest fancy, a little scarf which veils the lower part of the face, rather in the manner hitherto associated with the late Queen Louise and Oriental beauties

JENNY

A white satin evening dress, embroidered with crystal and pearl beads, is persuaded by its name, "Odalisque," to indulge in a trouser effect, held in by satin anklets. The very low back is held up by a narrow ribbon at the neck

JENNY

A dress of beige charmeuse and chiffon embroidered in tan thread has crossed fronts of mauve charmeuse which tie in the back under a beige pannier. The long loose sleeves have that becoming quality which the French call "coquette"



DŒUILLET

A dress of pink taffeta, embroidered in yellow silk and yellow beads, is wide at the hips and very narrow at the ankles

let. But we must not stay too long, for to-morrow we are to visit Chéruit, and must have all our faculties about us.

CHÉRUIT

"Well, what about Chéruit?" Madeleine asked me anxiously, when I finally sought her out the next day. I found her buried in a chaise longue; a heavy cold had kept her from accompanying me to see this collection, to which every one looks forward so much each season. And for a long moment, she forgets her fatigue and sits up on her cushions, her cheeks pink again at the idea that there exist somewhere new things to wear and look pretty in.

Chéruit's frocks always remind one of flowers at a florist's, in endless numbers, soft and lovely, with marvellous embroideries. Whether they are for formal or informal wear there are always unexpected combinations of materials; her convention is to be unconventional.

"What are the most striking points? How are things different from last year? Tell me quickly," begs Madeleine.

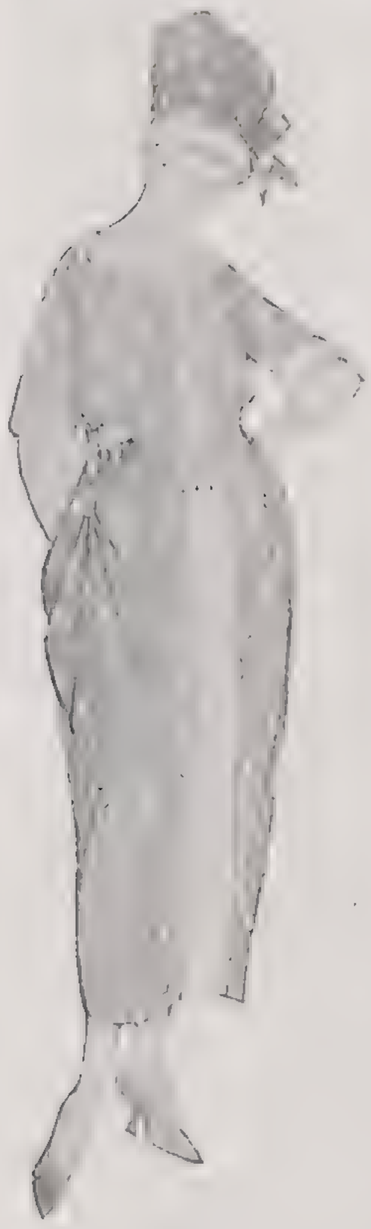
"The silhouette is much the same. Skirts are the same length, except for those on evening gowns, which have underskirts stopping at the knee and allowing the legs to show through the tulle or chiffon. That's an amusing idea, don't you think? Waists are still very large, with, in some cases, a Japanese influence. A certain very large flat knot, placed crosswise on the hips, to one side, is a new notion, as is also the real Egyptian gandourah, made of striped or flowered materials, which is only partly held to the figure by a sash. The materials Chéruit uses most are toile de soie, twill, poil de chèvre, woollen materials, brilliant satins, and certain brocaded tissues, which are exactly like Chinese materials in their design and texture."



DŒUILLET

This dress of bright blue mousseline de soie, embroidered in a gold and silver Byzantine pattern, is called "Cathedral"

DŒUILLET EMPHASIZES THE NEW SHORT SLEEVE



You can "spot" the house of Dœuillet in this cherry coloured frock of foulard (and Dœuillet himself has already spotted it with white), because the skirt is short and quite narrow at the bottom, although it is draped and rather bouffant at each hip. The band trimming is white serge, the tiny buttons are of pearl, and the short sleeves are one of the new whims of the Parisienne





We repeat, Dœuillet's skirts are short and narrow, and when there is a tunic, as in the case of this frock of light blue linon, the underskirt is narrow. White organdie appears as a collar and on the sleeves and tunic of this frock; in fact, it is this and the white cotton stitching forming those very interesting squares that decide us that this frock is surely of the Paris mode of spring, 1918



The evening gowns of Dœuillet are kept short and narrow, too, but a certain formality is given them by attaching a short panel-like train of metallic embroidery or brocade. On this black satin gown the train sparkles with jet which matches that on the skirt and on the odd shoulder-bands that slip over the bodice of orange and metallic gold cloth



Since Paris has gone in so heavily for jet, it is nothing to see a cloak laden with it as this is,—for all that lovely scrolled design is embroidered with jet, glittering in the light or dark in the heavy folds. The darkest part is of black velvet, and the jet is embroidered on net over silver cloth,—it is very lovely, with its great velvet cuffs and its unusual collar of silver cloth over velvet

They have called this the "Merry Widow,"—this frock all of black satin and white crêpe de Chine embroidered with jet motifs. The white crêpe de Chine apron is one of the things that Paris allows itself to do; it gives a frock that odd turned-around look that one sees this spring, especially since the girdle is lower in the back than in front. Those very short sleeves are very new

CHÉRUIT SHOWS THE MODE THESE NEW POINTS

The little less-than-half sleeves, the flat bodice, high in the back but open in front, the long-waisted effect, the sloping shoulders,—all these are very new and characteristic of the house of Chéruit. Just the colour of tortoise-shell is the silk of this frock, with its many, many small flounces, but the overgarment is a darker shade of silk—for combinations are in favour



Deep colours overcast but also brighten the mode at this house. For Mlle. Guintini of the Comédie-Française a frock of yellow in two shades was made. She wears it in that aptly named play, "La Triomphatrice." The material, a silk crêpe, is not checked, but cunningly hemstitched, and the skirt has hanging front and back panels



(Below) A frock of pale green checked linen is all ready for summer; it is serenely, confidently cool. With its white linen collar and cuffs, it has just the effect that a smart little breeze has in a calm. The girdle, characteristically enough, is a mere cord, and single large pleats are introduced at either side of the skirt for the sake of—ease and chic



"And tailored suits—tell me about tailored suits," continues Madeleine.

"Tailored suits have rather long coats and blouses that are extremely fantastic, sometimes matching the linings of the coats; you can guess the effect of these blouses of striped or dotted linen. On many afternoon dresses the Chinese embroideries are made of multicoloured beads on a foundation of grenadine. One of these dresses is embroidered with applied kingfisher feathers. Other silk dresses are covered with a dull gold embroidery, in lozenges or suns which touch each other—a very magnificent effect. There is a great deal of coarse gold tulle, covered with silk tassels at regular intervals. There are chiffons, painted and then embroidered, and the result is a material more wonderful than the rarest fabrics of India. Evening dresses of tulle in two widely different tones are very popular. As for coats, they are in many cases capes. capes varied by the addition of a vest which allows all the fulness of the back to fall heavily with all its weight, which pulls it away from

LANVIN DESIGNS TO CHARM THE FEMININE WORLD



If it is a wrap one demands, Lanvin has the answer—a marine blue gabardine cape, loose and full and wonderfully graceful. The back hangs perfectly straight, and the front is left wide open to show a gilet of khaki coloured grosgrain, although, as a matter of fact, the big collar that crosses and buttons low in the front, is almost a whole waistcoat in itself

(Below) This designer takes delight in the combination of satin and tulle and in all the pretty feminine fripperies that recall the furbelows of 1840. The frock below is a rosy pink tint with white beads for elaboration; heavy strands of these beads bridge the gap from the little puffed sleeve to the bracelet at the wrist. The dress falls in straight lines with never a thought of being fitted in, and a soft crushed girdle encircles the low waist-line

Silks and satins have their charm, but there always will be times when thin cotton things, organdies and muslins, meet the occasion as nothing else will. And here, again, we turn to Lanvin, for she puts special thought for such needs into her designs. "Black and white checks are good," she says, combining them with white organdie; and she makes the frock straight and slightly full and ties a ribbon about the waist, with streamers





the back of the neck. A draped collar often gives variety to the neck-line. One of these cloaks was of white leather, embroidered with bias strips of leather."

THE LANVIN OPENING

With Lanvin, full dresses have the preference; we find a return to the elaboration of other years, the furbelows of 1840, and all the useless things which make dresses the prettiest things in the world, and which change woman according to each day's fancy. There are organdies and muslins; cottons with coloured lines making big checks; and very original dresses made of checked silk handkerchiefs, arranged, puzzle-fashion, in a fabric which is a whole only in the imagination; but in constructing this fabric, she has planned every detail,—the foundation of the skirt, the finish of the sleeve and of the edge of the skirt, which is uneven, sometimes longer in front than behind.

As for tulle, it has its being at Lanvin's, as

STRAIGHT *from the* HOUSE *of* WORTH



The strange little jacket is of a bright green velvet with black satin cuffs to match the skirt of supple black satin, a skirt which is straight and rather narrow—for to follow the natural line of the figure is part of the creed of Worth. The blouse of sheer muslin is ruffled to give a discreet, if unmistakable, puff at the hips

(Upper middle) A blue foulard printed with white designs is the gracious material from which this simple frock is fashioned. It has the distinguished line characteristic of Worth, which follows those of the figure and emphasizes their natural grace. Contrary to most of the frocks seen at the Worth opening, this frock has long sleeves of a matching material

(Lower middle) "Fanfan" is a costume in tussur with a sleeveless jacket that hangs down perfectly straight over a straight skirt,—another proof that Worth prefers the natural unaffected line. The underbodice is of sheer material such as Worth uses this spring for collars and bodices, and it is embroidered, no doubt, in the gay colours used here

This is another of the charming and fanciful modes which Worth has created for us—that of wearing an enormous collar of mousseline de soie to match the sleeves of one's costume. In this frock the skirt and bodice are of black satin and the long tight sleeves are of red satin to match the ruby red mousseline collar

EXPONENTS *of the* SALONS *of* CHANEL



It was Chanel who made jersey cloth what it is to-day; and it was Chanel who made this frock of grey silk jersey embroidered with grey cotton—"Grecque," she called it. Then the wrap, and this is a clever bit of silk conservation, is of cotton jersey, embroidered to match the frock. The Lewis hat is of brown tulle, put on in many ruffles and with a sash end of the tulle that winds around the neck

"Adèle" is made of brown charmeuse, with one of those little coat effects of brown wool cloth trimmed with brown cotton thread lace, —and Chanel was always clever with coloured wool and cotton lace —so that the frock really looks like a suit with a charmeuse blouse under it. The bottom of the skirt is of wool, too, so that it completes the illusion of a suit when it shows beneath the graceful coat

elsewhere, in dinner dresses and in dinner and restaurant frocks, and at this house it appears preferably in white on a black background.

SUITS WITH STARTLING SLEEVES

Lanvin's tailored suits have no fixed waistline; they are often made exactly like middy blouses, tight around the hips; and sometimes they have a straight full panel in the back, which crosses and buttons to form the front of the jacket; they are startlingly made with sleeves shorter than elbow length, or they are without sleeves, except those of the blouse.

There are checked silk materials and embroideries of jet on soft vermilion satin. This same satin, embroidered in feather-stitching and used as a part of a dress, looks as though it might have been brought from Yokohama. We were tremendously amused at Lanvin's, Madeleine and I, because the manikins wore hats which were selected to suit their dresses, and consequently looked like real women of the world whom one might meet on a walk in the Bois.

I should like to be dressed exactly like that blonde young woman in the dress called "Celular," which had large even bands of embroidery in steel and gold beads; her large straw hat without trimming will be very pretty and comfortable under the hot sun of July.

"For Aix-les-Bains, I will order three of these velvet waistcoats in vivid colours, so pretty, and each of a different cut," Madeleine said to me, "and I will wear them alternately with white or black skirts, according to my mood." These waistcoats have large cut-out armholes, and they are buttoned on to linen underblouses.

Big "peasant" silk handkerchiefs are used like aprons on dresses of black toile de soie; these dresses are further elaborated by sleeves partly made of these handkerchiefs and then cut into separate sections, letting the bare arm be seen; what with the excessively short sleeves many couturiers show, we see a startling number of bare arms in Paris, these days.

There are Persian cretonnes, in violent colours on black backgrounds; and blouses of white organdie through which one sees the blue or cerise underbodice of a dress worn beneath. There are capes of velvet, lined with foulard; there is quilting on toile de soie; what a lot of things for all of us, in this collection which Lanvin, idealist that she is, has wished to make, as in peace times, fantastic and subtly artistic.

WORTH

Worth receives us, my friend and me, with his usual good grace and gentle bearing; he showed us, himself, his models of toile de soie and of armure, of which he has made dresses which follow closely the line of the figure, rather narrow, with light draperies of which many are embroidered in silks of divers bright colours.

Jersey in silk, cotton, and wool, is also used for embroidered dresses. They almost all have



BEER

An intricate Latin mind created this delightfully perplexing suit of ribbed silk which fastens in unexpected places and goes about under the piquant little name of "Pirouette"



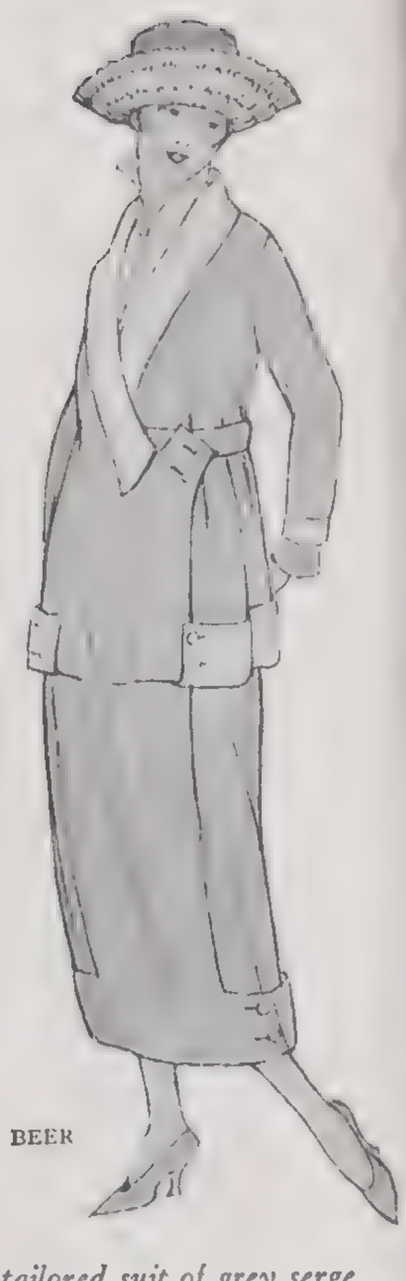
BEER

Putty coloured Georgette crêpe and wool, embroidered in the same colour, are used for this simple frock which has the large waist-line characteristic of the newest spring models



BEER

Gold tulle is an utterly self-sufficient material and a rose or two to accent its loveliness is obviously all it needs to help it express the gaiety of its name, "Rieuse"; the frock is of satin crêpe



BEER

A tailored suit of grey serge is trimmed with old-blue bands, which give the "turned-up" effect which is now so much used. The skirt is one of the narrowest ones shown this spring



POIRET

Gold embroidery with tassels gives an exotic note to this dress of Oriental red velvet, which has so much personality that one can almost visualize the woman who should wear it



POIRET

A pink and white checked frock with an eye to the value of a touch of black, has a sash of black faille. With it is worn a Jeanne Duc hat of beige faille with a green straw cabuchon



POIRET

This frock illustrates the newest silhouette, so slim as to merit the name of "whistle"; it is of navy blue serge with red pipings and has deep and original cuffs of white organdie

THE PARISIENNE'S DAYS ARE ENLIVENED BY THE

UNFLAGGING INVENTION OF POIRET AND BEER

A COAT *and* FROCK THAT SHOW *the* TOUCH *of* PAQUIN



It's not just a coat; it's a whole trotteur of grey silk, with those decorative rows of stitching that are so prominent at the Paris openings and with a whimsical belt of dull grey kid. It's just made to wear with one of the new French blouses of linon which button quaintly into a vivid waistcoat. The black straw hat with bright blue ribbon, feathers, and facing, is from Valentine About

"Why create a new silhouette, when we may discover such charming variations of the old one?" asks Paquin and then produces this very lovely white crêpe de Chine evening gown, with its classical drapery and its embroidery of tubes of black jet, to prove the force of the argument. The embroidery, in a style which suggests the quaint modes of 1880, is seen in almost all of the new collections

short sleeves, with the exception of one here and there with very long sleeves of different material from the corsage; these sleeves sometimes match an immense collar of mousseline de soie, like the collar of the frock on page 42, at the right.

But how can I resist ordering this blouse, which in itself makes a dress; it is of very wide ribbon, striped blue and white—that magnificent ribbon which Worth uses authoritatively.

"A blouse of ribbon," you say, "and of what else besides ribbon?"

And besides ribbon,—nothing; this is a piece of ribbon which, in itself, by the way it is wound and tied, makes an ideal costume with a skirt of blue serge.

I leave Worth with regret, to throw myself into the furnace of an exhibition of paintings. Madeleine has gone home, for she is tired. I see the heads of thousands of people, but never their feet; and I discern with difficulty, here and there, in the moving crowd, the pastel faces of pretty women, among whom I recognize Mlle. Mona Delza, Mme. Jeanne Pierly, the Countess of Péringy, Mlle. Jeanne Rénouardt, and many others who pose for Brisgand, the artist who idealizes all these pretty eyes and mouths.

THE MAISON CHANEL

It is Chanel who originated the dress worn by the Princess Radziwill to Mr. Sturges's tea; and Chanel will continue to make it for a long time, now that she is assured of its success. Mademoiselle Chanel does not vary her models except when she feels the need of it, which is to say, when each of her ingeniously practical and clinging gowns have exhausted their charm for the most capricious of the elegant women. Needless to say, it is a long time before we shall wish to change from this silken suppleness, clinging so closely to the body.

The effect of the costume called "Grecque," which is of grey silk jersey embroidered in cotton of the same colour, is very good; this model, worn by many well-dressed women, is sketched on page 43, at the left. Mlle. Saint-Sauveur wore this dress just a few days ago to a lunch given at the Ritz by M. Antoine Sallat; her version of the frock was embroidered in dull gold. At this same function Princess Murat wore a dress of navy blue silk jersey with a scarf-like sash embroidered in red and worn in the Oriental fashion. Mrs. Hyde wore a brown dress of silk tricot. Mlle. d'Hinnisdal in a castor coloured silk jersey dress, showed her charming figure when she let fall her wrap, which was also of the same becoming castor colour.

THE POIRET COLLECTION

The use of two kinds of wool materials seems to be preferred by Poiret; the top of the dress is always lighter, without suggestion of curve and with the waist-line barely indicated by a bit of silk or woollen material, knotted in front or at the sides. Chequered materials are used with bands of plain stuffs, and these bands are

(*Continued on page 121*)

MARTIAL ET ARMAND INTERPRET THE MODE



The tailleurs from this house are triumphs; they are light and practical and charming—which is all that one could possibly ask of any suit. In this one blue serge is a becoming background for one of the new vests which have conquered Paris. It is of mustard yellow cloth with a design of black soutache braid and a high rolling collar which, if one prefers, turns into a low flat collar

(Middle, above) If a frock has a skirt that is shorter in front than in back and short all round, and if it has a belt that is little more than a string, it is just as it should be, according to this excellent authority. Dark blue twill silk makes this morning frock, white piqué makes the gilet, and a red silk handkerchief belongs in the pocket, for even frocks are found patriotic in Paris

(Middle, below) Sleeves are getting shorter rapidly. In some frocks they have shrunk to almost nothing, and in this frock, called "Dernière Heure", they are but half as long as they would have been a short time ago. The frock is a straight affair of plum coloured silk embroidered with tan silk, and it has a soft tan silk girdle which runs under the bolero at the back; grey straw hat from Lewis

The novel skirt of this silver-edged rose taffeta frock is a discovery made by Martial et Armand and liked by everybody. The very tight skirt is pulled in closely at the knees, slit half way down the front, and then covered up with a full apron in front and a large silver-lined sash behind. The result is even more than we are taught to hope for—a rose and silver cloud

THESE MODELS ILLUSTRATE *the* NEW PREMET SILHOUETTE



The simple life has no attraction for this house; its frocks have always been elaborate and aristocratic and these characteristics have reappeared serenely in the spring collections. For instance, there's a frock of black taffeta dotted with amusing black silk tassels and girdled with a wholly original sash that ties high at the front. Dainty white dimity ruffles are another reason for naming this "Seduction"





Paris makes no pretense of facing the spring without blue serge. The collections of the designers are well sprinkled with suits of this trusty material—but none of them are more charming than "Par Le Sentier," a demure little model with a sack coat and a gilet of white piqué striped with black. In spite of its youthful appearance, it's a suit that brings courage, however trying the weather or the lack of taxis



"It's possible to be unconventional—even on a blue serge frock," says Premet, and proves it by using a variety of unexpected and unrelated colours and materials to trim "La Complice." There are patches of black soutache braid, a collar of tan linen with peppermint stripes of red and blue, and a green kid belt fastened with red buttons with green centres. The brown straw hat, from Lewis, is trimmed with brown leaves and berries and, like so many hats, with a mist of tulle



"Exclusive" is a charming gown of black taffeta worn by Madame Renée herself, and it tells many interesting things about the new spring modes. Its short sleeves, its quaint drapery which draws the skirt tight at the knees at the back and brings all of the fulness in front, its gold and black embroidery, and its heavy black silk fringe are all points that many of the very newest frocks are making

This season, when a spring suit isn't of serge it is very likely to be of a checked material, like this one of grey and beige wool, with its skirt pleated at the sides and its versatile collar which ends by being a sash that ties at the back. There are narrow bands of black satin edging the collar, cuffs, and the front of the coat—in fact, narrow bands are finding their way onto the smartest things, this season

DOUCET, RESTRAINED *and* ELEGANT, *as* ALWAYS



A braided underskirt of blue satin and a long coat of blue serge announce themselves as a dress, and point to a wide girdle for proof. On these straight lines the season's models are built; and as a complement to their silhouette, collars become high and upstanding

(Upper middle) One of the newest things under the spring sun of Paris is the collar on this dark beige frock of wool jersey. This costume takes its cue from the monastic cord of the collar and sustains a simple severity which allows it no indulgences save two pockets

(Lower middle) Metal embroideries are used wherever there is a chance; and when there isn't one, they make it, as in the case of this blue serge dress with silver embroidery on black satin. A loosely knotted sash indicates that fashion favours large waists, vaguely defined

A frock of brown Georgette crêpe is effectively embroidered in brown cotton with touches of brick red and gold. A Lewis hat of black Milan straw and folds of green chiffon relies on a glorified cockade of green chiffon and black feather trimming to attract appreciative eyes



Ira L. Hill

Miss Leila H. Burden, daughter of Mrs. Joseph Warren Burden, is a member of the Junior League, and, took part in the Hero Land Bazaar. Her brother, Mr. Joseph Warren Burden, recently married Miss Margery Maude, of London, daughter of the famous "Grumpy"



Campbell Studios

Miss Lucile Baldwin, daughter of Mr. Le Roy Baldwin, is interested in several war charities and is a member of the Junior League; she took active part, last autumn, in the Tuxedo Horticultural Society, which gave an exhibition for the Red Cross



Charlotte Fairchild

Miss Frances Fairchild, who is the daughter of Mrs. John C. Fairchild, of New York, is a member of the 1918 Sewing Circle and Vincent Club of Boston. Miss Fairchild has made frequent visits for the events of the season to Boston, which was formerly her home

THESE ARE SOME NEW YORK DÉBUTANTES WHO PREFER WAR WORK TO MAKING THEIR DÉBUTS



Charlotte Fairchild

Miss Marianne McKeever, daughter of Mr. I. Chauncey McKeever, would have been a débutante a year ago, but instead she went to France, in company with Miss Maud Kahn, for canteen service. She is now in New York, after a year's service in France



Miss Marion Tiffany, at the left, and Miss Lucile Baldwin, at the right, are devoted workers at the surgical dressing class of the Junior War Relief Society

NEW YORK DEVOTES ITSELF TO CHARITY

Society Fills Most of Its Daytime Hours with Work and Even Insists Upon a Purpose for Its Play



Mrs. Thomas F. Ryan, whose hat is sketched above, was the highest bidder for a pin sold at the benefit for "L'Union des Arts" of Paris

THIS season, in keeping with the spirit of the times, the Alumnae Association of the Spence School dispensed with its annual musical comedy in favour of a concert for the benefit of the institution for homeless babies which this association supports. The concert was given at Aeolian Hall; Frances Alda, Mildred Dilling, harpist, and Aline van Barentzen, pianist, volunteered their services, and the various numbers were received with genuine enthusiasm. Members of the association acted as ushers, and a number of the advanced pupils of the school who have not yet finished their course were in the audience. Lord Robert Innes-Ker was an interested spectator from one of the boxes at the back of the auditorium. After the performance there was a reception and dancing in the green-room. Not a few young men in uniform were present, and these were especially favoured cavaliers. The frocks worn by the young girls were attractively simple; the majority were of soft Georgette crêpe and chiffon, sometimes in two contrasting shades of a delicate colour. One young girl wore a particularly attractive black chiffon dress, sketched at the upper right on page 51, which formed an effective note of contrast with the lighter frocks. Her hair, which was cut short, was brushed back off her forehead and held in place securely with two shell combs worn at the back of the head.



Two of the young girls at the St. Valentine's Kettledrum attracted attention by their clever dancing and their very distinctive frocks

AN INTERESTING ENTERTAINMENT

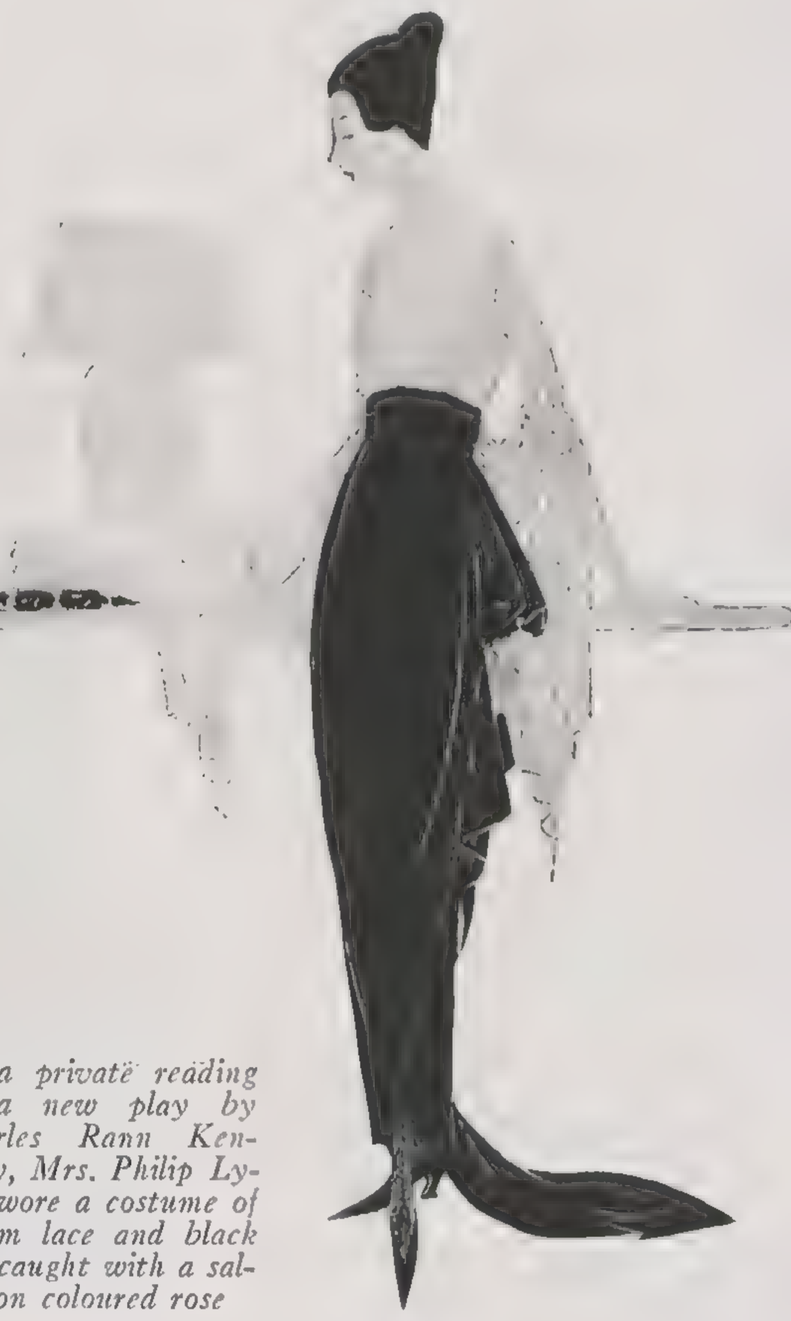
The St. Valentine's Kettledrum, the annual entertainment held at Sherry's for the benefit of the Samaritan Home for the Aged, scored its usual success, and here, too, a number of attractive young girls were in evidence. Tables for the sale of fancy goods made by the inmates of the Home were ranged about the room among other tables at which flowers and confectionery were sold. Auction bridge and cooncan were played in the tapestry room, of which Miss Antoinette Martin had charge, and there were moving-pictures, games for the children, and tea, as well as an orchestra and dancing. The latter was popular with all ages, including some little people of not more than six. Some very pretty frocks were worn by the young people; two of these, worn by particularly clever dancers, are sketched in the middle of this page. The little girl at the back of this picture wore a dark blue serge frock with a long waist and a pleated skirt which came up over the waist in a frill. A narrow white collar and cuffs gave a note of daintiness, and a small black hat had a tiny black feather at the front. Her companion wore an unusually charming frock of dull blue and green worsted, made with the stripes running round. Its closely fitted bodice ended in a scalloped peplum and had a row of buttons down the back. A cream coloured embroidered collar and cuffs to match made this gown becoming, and a high blue hat with a beige ribbon tied about it was its appropriate complement.

FIFTH AVENUE AND UNIFORMS

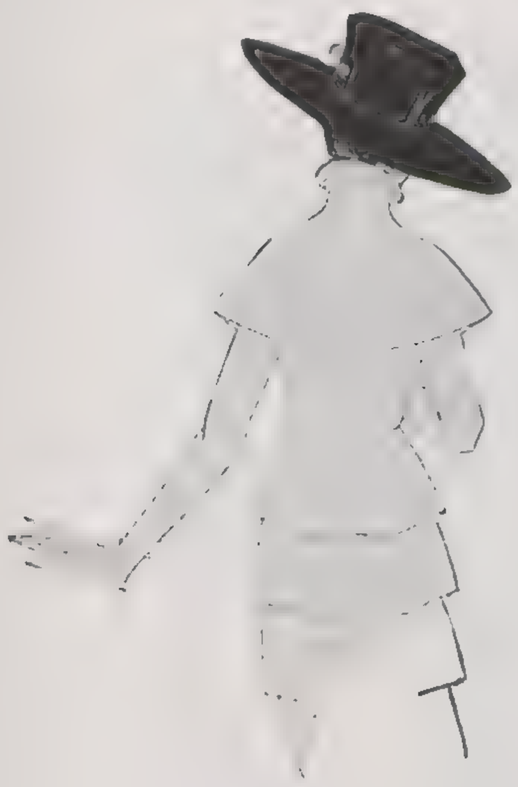
One cannot toss a penny on Fifth Avenue these days without striking a uniform, either American, French, or English. Every one seems to be participating in war or in war work; if one were to stop any six women to inquire whither they were going, it is probable that at least four would be bound for a class in surgical dressings, a canteen, a radio school, or a school of stenography and typewriting. A year ago these same women would have been on their way to a matinée, a thé dansant, a bridge party, or some similar frivolity. On a sunshiny day, a short time ago, a number of these busy pedestrians and, incidentally, quite a collection of uniforms were snapped. The photograph in the lower middle on page 51 shows Miss Helen Hoadley, at the left, and Miss Helen James, at the right; apparently they are bent upon some serious mission for they are carrying very official-looking portfolios. The figure in the background appears to be that of a Canadian officer, out for a stroll on the Avenue.

SEEN ON THE AVENUE

Mrs. Henry Calhoun Taylor, who was before her marriage, a short time ago, Miss Jeannette Jennings, is shown in the photograph at the lower left on page 51, and just behind her one notes a young ensign in the Navy. Mrs. Taylor, by the way, wears one of the close feathered toques which have been so popular with young women during the late winter and early spring. Mrs. August Belmont, junior, was snapped with her three children just as she was



At a private reading of a new play by Charles Rann Kennedy, Mrs. Philip Lydig wore a costume of cream lace and black silk caught with a salmon coloured rose



The Duchesse de Richelieu wore a suit of faun colour cloth and a black hat at the benefit for "L'Union des Arts" of Paris



Mrs. August Belmont, junior, was snapped with her three children on a sunny morning on Fifth Avenue



This young person with bobbed hair wore an attractive black chiffon frock at the concert of the Spence Alumnae Association

leaving the shop of a well-known jeweller, and the photograph is shown in the upper middle of this page. And then, because he was quite irresistible in his long tan scarlet-lined overcoat of the Foot Guards, his stick, cavalry boots, and peaked hat with the emblem of the Irish Guards at the front, the busy photographer snapped Lord Robert Innes-Ker of the Cadet Royal Flying Recruiting Corps, and he appears in the photograph at the lower right on this page.

A SURGICAL DRESSING CLASS

On Tuesday mornings the objective point of many of the women on Fifth Avenue—most of whom are walking, having dedicated their cars to war service—is Sherry's, where the surgical dressing class of the Junior War Relief Society holds its weekly meeting under the direction of Mrs. Walter Eyre Lambert. This class, which is now in its fourth year, has a membership of over a thousand, with an average attendance of over five hundred, and the list of its workers reads like so many pages from the Social Register. Surgical dressings, layettes, soldiers' comfort kits, and all sorts of woolly things are made at these morning sessions, and the work is thoroughly well organized. A spirit of earnest energy prevails at every meeting, and usually some interesting talker—a man from the front or some one with first-hand knowledge of war conditions—tells of things which are happening "over there" in a way to give zest to the efforts of the workers. The workers wear all-enveloping white aprons, but, in lieu of caps, their ordinary head-gear is accepted; they work at many little tables, each of which is neatly numbered and covered with black oilcloth. The sketch at the top of page 50 was made recently, showing Miss Marion Tiffany, at the left, and Miss Lucile Baldwin, at the right, working at one of these little tables. Both of these young women

(*Continued on page 138*)



(*Left*) *A guest at the wedding of Miss Florence Lincoln wore this charming hat of pink satin*



Four photographs © Western Newspaper Union

Mrs. Henry Calhoun Taylor, who was Miss Jeannette Jennings, wears one of the popular close feathered toques

Miss Helen Hoadley, at the left, and Miss Helen James, at the right, were snapped on Fifth Avenue, walking—as does all the world—to some war work

Lord Robert Innes-Ker of the Cadet Royal Flying Recruiting Corps is photographed in the full glory of his uniform

THESE LUCILE GOWNS ARE WORN BY CLARA KIMBALL YOUNG IN "THE REASON WHY" AND ARE REASONS ALL BY THEMSELVES



It's like a rose-coloured dream come true — this gown of soft glimmering rose charmeuse and misty rose tulle, with a bodice that sparkles with rhinestones and pearls and ends in a twinkling pearl and rhinestone fringe. A scarf of rose colour tulle, embroidered with tiny imitation pearls and rhinestones and ending in silver tassels, veils the shoulders, and a gorgeous chain of big and little diamonds set in platinum and holding a shining cluster of diamonds, makes the costume still more sparkingly wonderful; photographs posed at the Hotel Vanderbilt

(Below) We suspect that Lucile found it specially inspiring to make gowns for the new picture play, "The Reason Why," for it was written by her sister, Elinor Glyn, and produced and acted by Clara Kimball Young. At any rate, it was Lucile who found a bit of sunshine (less inspired people call it yellow chiffon) and turned it into this afternoon gown. White chiffon makes the shawl collar and gilet on the straight simple bodice above the slightly draped skirt. The hat is a cloudy halo of black tulle with two graceful and feathery sweeps of paradise

(Below) However adventurous the plot of "The Reason Why," we are sure that all is well with the heroine when she wears this tea-gown of Oriental splendour, for who could help being won by a fair lady in so stately and gorgeous a blending of Chinese blue velvet, Chinese blue charmeuse, and chiffon embroidered in a Chinese design of Oriental colouring? The short velvet coat, banded with kolinsky squirrel, is trimmed with peach colour satin, and embroidered bands of the satin and silver tassels, like those on the coat, edge the chiffon sleeves







The photograph of this afternoon gown is a tale half-told, for at least half the charm is in the colouring. The gown is of shimmering mauve charmeuse with touches of French blue and a girdle of metal gauze in silver and pastel shades. Metal gauze bands trim the silver-tasselled sleeves and are wound into the turban with a peacock cocarde

Baron de Meyer



Baron de Meyer

CLARA KIMBALL YOUNG IN A LUCILE TEA-GOWN

Over a foundation of flesh coloured charmeuse Lucile has allowed her fancy to play along lines that are Florentine, but with a thought for the Orient in a combination of black and silver. A chemise of black chiffon slips on over the head and is draped on the side. The long loose sleeves, which are finished with silver tassels, form one piece across the front and back of the tea-gown.



DESIGNS BY HELEN DRYDEN

The silhouettĕ may not be doing anything new and startling this spring, but the small details that are happening on our frocks keep us busy catching up with them. The woman who realizes that her gown may be a simple background for distinctive accessories has learned one of the greatest secrets of smart and economical dressing. The accessories can certainly make the costume. Take for instance this organdie gilet and the undersleeves that go with it,—when have you seen anything like them—or as charming? Whether one has imagination or not, one can't help thinking of the lovely pale colours these could be made in and how they'd look on a frock of foulard, splashed with quaint designs

DRESSING ON A WAR INCOME

To Treat a Dress as a Background and to Employ A Variety of Collars and Cuffs as Accenting Notes And High Lights, Is a Secret of the Artist in Dress

WHEN a woman begins to think of her gown as a background and to put her ideas of chic and smartness into the neck and cuff arrangements, she has learned one of the greatest secrets of good dressing. This is something which should not be overlooked by the woman dressing on a war income, for it is very true that when, by some little twist or turn, the collar and cuff arrangement is smart and unusual, one is quite unconscious of the background—the gown itself. It may be a simple frock of serge in navy blue, black, or beige, or it may be a gown of satin or charmeuse in a dark colour, but if the neck and sleeves are charmingly finished, the effect is one of true chic. Of course, one must have a number of these arrangements in order to attain variety. On these three pages are original designs especially planned for this purpose. They are not altogether inexpensive, but they are so simple that they may easily be made at home; and of the many materials, certain combinations bring particularly effective results.

EFFECTIVE MATERIALS FOR GILETS

It is surprising to discover how simply a charming effect may be attained. A piece of handkerchief linen, for instance, finished with a band of dotted swiss bound, in turn, with the linen, is one way to make a flat collar and flat cuffs look French. For summer, organdie in pastel shades is the smartest of all. Batiste and handkerchief linen, both plain and figured, are also used. Chiffon, marquisette, Georgette crêpe, satin, and crêpe de Chine, are other excellent materials for this purpose. One or two summer dresses for country wear have been shown in white pongee or rajah silk, finished at the neck and sleeves with a clever arrangement of silk gingham in coloured checks and stripes. The effect, although very odd, is unusually smart. These separate neck and sleeve arrangements have many advantages and are extremely practical, as they may be worn appropriately, regardless of their material, with almost any type of gown. A gilet of organdie, batiste, chiffon, Georgette crêpe, crêpe de Chine, or satin, is equally charming with a gown of serge, gabardine, satin, or foulard.

There is no new silhouette this year, but Paris has supplied great variety of detail to make up for this. The gilet and cuff have become an important part of the smart woman's



This is another way to treat a simple foulard frock,—although satin would respond equally well. The queer little collar that is almost high, but not quite, is made of organdie, and so are the arm-bands

daytime costume. Therefore, the woman of war-reduced income may easily be as up-to-date in her appearance as the woman whose income the war has not affected. To attain this end. colour combinations must be carefully considered. White, pale grey, or beige are always sure to combine well with any gown, although other colours may be indulged in with discretion.

OF HANDKERCHIEF LINEN

For the tailored dress a gilet and spiral cuffs in white handkerchief linen are suggested. Those sketched in the upper middle on this page are severe in line but are becoming to most women. The narrow collar and fluted ruffles could be bound with a tiny piping in colour. Lemon yellow would be particularly attractive, as it would give an appearance of freshness, even on the hottest July morning in town. The gilet is sleeveless and made with all the care and finish of a French blouse. The cuffs observe the rule of three and each is exactly alike, buttoned with tiny buttons covered with the linen. The gilet fastens with these same linen-covered buttons at the front, and there are hand-made buttonholes. The front sections may be tucked or pleated, but, if made of handkerchief linen, they are far smarter plain.

Foulard is sponsored by Paris and worn by American women, and so has probably come to stay the whole season through. An especially designed foulard dress has an especially designed



The simplest frock may be made to express unlimited chic by the wise choice of gilet and cuffs. For this set of organdie gilet and cuffs we suggest the faintest of lemon yellows. And these, combined with a tailored frock, are an infallible prescription for a hot morning in town



The effect upon one's character of a pleated chiffon collar and cuffs like these is very like the one produced by the wearing of lace mitts. No doubt the demure picoted ribbon has a lot to do with it

gilet and undersleeves, and is sketched at the top of page 54. The vest might be of the palest grey organdie; the shirred puffings between cords of the organdie are crisp and very lovely. If the gown were in black with figures in grey or in dark green, or in navy blue marked in white or grey, the effect would be particularly new. One gown from Paquin is in pale grey foulard with a gilet in cream yellow organdie, while Lanvin uses a gilet in French blue chiffon, with pale grey charmeuse. There are unlimited possibilities for these colour combinations. This neck arrangement is very feminine except for the narrow collar which is somewhat mannish in its shape, but ties with a truly feminine ribbon of picot moire in the colour of the gown. The sleeves, which also follow the style of the neck finishing, are finished with this ribbon and, at the wrist, with a binding of the organdie. One of the smartest effects, when colour is used in the material of the vestee and cuffs, is obtained by observing the same shade throughout. Even when lace is used it is dyed to match, and the effect is particularly chic. For instance, when the gilet is white, colour, such as French blue, yellow, or rose is most effective for the binding and trimming; but if the gilet itself is grey, French blue, or beige, it is better to use only that colour for the trimming. However, black or white may be used very effectively to trim these coloured organdies. In a French underblouse of beige batiste, the collar and cuffs and fluted ruffles were bound with black taffeta. This is very striking, but rather impractical.

A little more unusual and a little trying, perhaps, is the collar and cuff arrangement shown

Checked linen can be made to do this with astonishingly little trouble. You can see for yourself how simple it all is; it's the way the ribbon is arranged and the simple charming lines

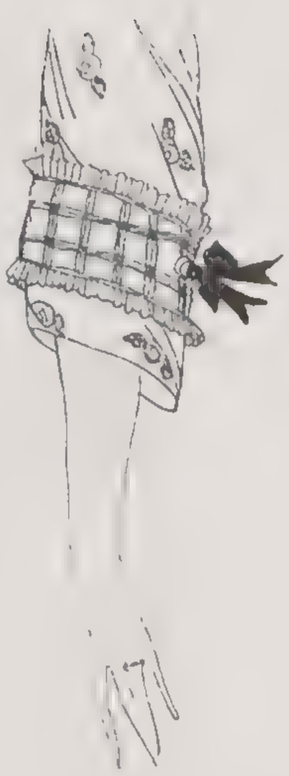
The collar and cuffs are often the only trimming on a war-time frock. Fine white cotton net, that right bower of ingenuity and economy, is appearing as undersleeves with inch-wide Valenciennes lace, shirred and looking very soft and dainty

Those amusing old-fashioned peppermint stick stripes that seem especially designed for handkerchief linen are used for this collar and cuff set,—though one may have any colour



Yes, this certainly is a spring of fine and discriminating details; this cuff is just a patrician, though inexpensive, bit of organdie, a tiny bow, a pleated ruffle,—but it suggests fineness and exquisite taste with a conviction that a perfect standing army of costly brocades that "stand alone" would have the greatest difficulty in rivalling





Some wrists absolutely demand a three-quarter length sleeve, and the possessor of such could do no better than to frame them in a straight band of checked linen finished with a fluted ruffle of white organdie

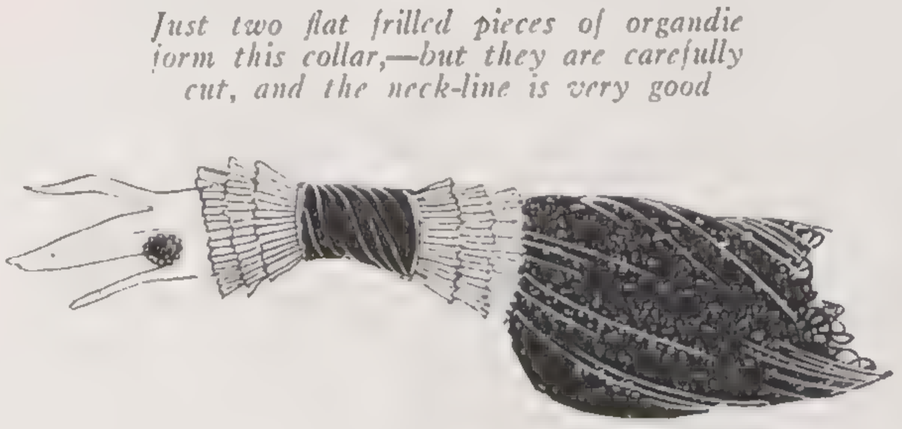
(Left) When printed chiffon is bound with narrow bands of satin or silk in black or colours, the heavier fabric gives just the right accent to fragile chiffon. Just imagine these cuffs and this collar of white chiffon, printed in orchid tones and bound with bands of orchid silk

in the sketch at the upper left on page 55. With a gown of satin foulard, this arrangement of perfectly simple tailor-made lines suggests either satin or organdie. The collar, which starts out to be high and then changes its mind, is buttoned with tiny covered buttons and "Frenched" buttonholes, as are the arm-bands which form the cuffs. Ribbon is doing some unusual things this season, and in this case a narrow grosgrain ribbon is used, "arrowed" most effectively at the ends. It slips through hand-bound slits at either side, and hangs loose in uneven flat ends. This ribbon ties about the cuff band at the wrist in a smart bow. Black or a colour to match the gown could be used, but black would be smartest. An unusual collar which would be very dainty in organdie has a narrow pleated ruffle and a tie of black ribbon. This collar is sketched in the middle on this page. Sketched at the lower left on this page is a collar and vest which would be soft and becoming if developed in chiffon; these draped effects that fasten at one side are very new.

(*Continued on page 114*)



Just two flat frilled pieces of organdie form this collar,—but they are carefully cut, and the neck-line is very good



A black satin band and three narrow pleated ruffles, top and bottom, make the one-piece dress with which they are worn



To begin with, you must have a sweep of line from chin to base of throat to wear this, and if you have, the collar and gilet of soft chiffon are simple and vastly becoming



This is one of the most unusual sleeves that has appeared for many fashion moons, and the most economical frock can afford it. The puff under the sleeve is of organdie, chiffon, or net



Burne-Jones' ladies could have worn this neck-line, and if you are built on the same anatomical scheme, you may, too. The gilet is printed chiffon, the collar and bow, taffeta

WOMEN'S CLUBS AND WAR WORK

PERHAPS there is no more interesting phase of all the vast amount of war work that is being done in this country at the present time than that accomplished by the women's clubs. Aside from the undoubted value of the actual results achieved, this work has another very important significance. It is that women have learned to do cooperative work; that they have learned to work with women, for organizations whose executives are women, and that a well-organized body of women can accomplish deeds that are of national importance. They have also proved that what is popularly referred to as "woman's work," may, in time of stress and emergency, take on a form that strongly resembles "a man's sized job."



THE UNIVERSITY CLUB

When the Government first sent out its request that the entire country do its utmost to conserve food, the club women of New York City recognized the fact that if any appreciable results were to be achieved, the matter would have to be considered from the point of view of practical domestic science, as well as general economics. So early in July, when the vegetable and fruit crops were at their height, the University Club, the Mayor's Committee of Women on National Defense, and the Junior League united to establish the City Canning and Drying Kitchen, which was to prove such a success later. This Kitchen was stationed on the lower East Side, and for it were procured, from all the numerous piers in New York where the farm produce is landed, the fruit and vegetables that were ordinarily wasted. During the season, tons of produce are destroyed by the dealers who can not sell their entire loads and would rather throw what remains at the end of the day into the river than to sell it below the market standard. This produce was obtained by the Kitchen, and the news was given out in the neighbourhood that any woman who chose to work in the Kitchen at the preserving of this food could do so at the rate of twenty cents an hour, which payment she took out either in jars of preserved food at the end of the season or in uncooked food at the end of her day's work. The food was, of course, sold at cost, so that if a woman worked in the Kitchen only a few hours a week, her season's earnings were not negligible. Records of the hours of work were kept by punched time-cards; each punch represented one hour, and each hour twenty cents. The three hundred and twenty-five workers came, not only from the neighbourhood, but from all over Greater New York; they came from Brooklyn, from the Bronx, and even Jersey sent its quota. The Kitchen was in charge of domestic science experts, whose salaries were paid by the State Department of Agriculture, and who instructed in the scientific preservation of fruit and vegetables, but the Hungarian, Bohemian, and French workers also contributed many valuable recipes which they had learned in their own countries. Concerning this work, Miss Mable H. Kittredge, who was, last summer, Chairman of the Food Committee of the Mayor's Committee of Women on National Defense, says, "The work of last summer was a great success, not only because it proved that ten tons and more of food now wasted during the season could be saved, but also because it made the public realize the conditions under which food is transported and the necessity of changing these conditions, so that the farmer will receive payment for all produce and the consumer have the benefit of all foodstuffs arriving at our terminals. It also taught the woman workers, rich and poor alike, what real cooperative work is. In the Kitchen there was no consciousness that some were teachers and others pupils; three hundred and twenty-five women worked out food preservation problems together, each feeling that she contributed her share of the labour." Miss Kittredge also made very emphatic the necessity of carrying this work on during the coming days of food shortage and high prices. Concerning this she said, "If foodstuffs can be bought wholesale and fuel saved by cooking it in quantities and the foods thus cooked distributed, much will be accomplished. It is a time when communities must work together, if we are to prevent want in the city, and not the time for each woman to solve her own problems individually."

MORE WORK OF THE UNIVERSITY CLUB

Delegates from the National Service Committee of the Women's University Club have kept in touch with numberless organizations for war service; they are operating closely with the Advisory Council of the Woman's Land Army, and have sent a speaker to the Grange meetings of New York State explaining to them the importance of the employment of women on the farms in this country. The committee also serves other organizations, such as the Society for the Americanization of the Foreign Born, and the War Service Committee of the Medical Women's National Association. A fund for the reconstruction of a chapel at Croix-Molineaux was sent to France, and a Club ambulance has been maintained at the front for the past six months. Further, the University Club has opened a Registration Bureau for all college women who wish to do war work. The clubhouse itself is run according to all food and fuel regulations prescribed by the Government.

THE WOMEN'S CITY CLUB

"Will you, a merciful woman, carry one hot drink to a wounded soldier in France?" This was the first appeal sent out by Gertrude Atherton, last December, in behalf of the Motor Unit of the Women's City Club of New York. The object of this Motor Unit was to establish in France, under "Le Bien-Être du Blessé," a unit of eight motor trucks which were to be driven by American girls and which were to supply the first aid dressing stations with hot drinks and nourishment for the men who had just been brought to the stations from the front. This is a very important and merciful work, for many lives are lost that might be saved by one hot drink given the sufferer before he is conveyed to a base hospital. Two months after the first appeal was sent out, the City Club had operating in France six trucks of the eight that it intends to send. Entering this service means that a woman pledges herself to be under orders of military severity from the time she reaches Paris until six months or a year from that time, according to her contract. The work is done in the war zone, and often under fire. Each truck is driven by an American girl and a French soldier, and the trips made are from fifteen to thirty miles at a time. Already there are twelve women in France carrying on this work, and the City Club has countless more applicants. The nature and conditions of the work are, of course, such that the woman chosen to do it must fulfil the most exacting qualifications. Not only must she be reliable and in practically perfect physical condition, but she must be able to manage a car on the roughest of roads and repair it rapidly in case of a breakdown en route. Furthermore, each woman must be able to support herself and pay for the maintenance of her car while she is in the service. The funds of the Motor Unit are administered by a separate company, so that its affairs are conducted in the most efficient and businesslike manner possible.

The Women's City Club, the Cosmopolitan Club, the Parents' League, and the Mayor's Committee of Women on National Defense cooperated with other smaller organizations in order to issue a food bulletin which was published monthly for six months. There were about five thousand copies of this bulletin at each issue and, as the headline that appeared on each bulletin stated, the bulletin was "intended to help us solve the problem of feeding our Allies and ourselves—a problem which may control the outcome of the war." The local food situation from month to month was discussed

(*Continued on page 128*)

RECRUIT ONE MAN FOR THE NAVY!

FIFTY thousand new men are needed for our Navy. Who these men are to be and in what manner they are to discover that this is their particular opportunity for service, is a responsibility that rests not alone with the men themselves, but with each and every one of us. The recruiting of the men is an opportunity to do an added bit for the cause which is the one important thing in life to-day.

In a recent issue of Vogue we published an article entitled "Recruit One Man for the Navy," telling of the advantages which the Navy offers and suggesting ways in which our readers might interest potential sailors. If each of our regular readers would make herself responsible for the recruiting of one man, we alone could more than double the number of recruits actually needed. Vogue will publish an Honour Roll with the names of all those who have signed and mailed to us the pledge slip printed on this page. Will you not be one to sign it? If the men of your family have already enlisted, talk to your newsboy, your chauffeur, the clerk who serves you in one of your shops. Or, failing that, go to one of the Navy Recruiting booths; it will not be long before you will have one man at least to your credit. You have not done your share when you have given money—or even friends or family. There is no portioning off of our responsibility into shares—your share and my share. The only limit to our responsibility is the limit to our physical and spiritual energies.

VOGUE

19 WEST 44th STREET, NEW YORK CITY, N. Y.

As one of your readers, I pledge myself to do my utmost to recruit one man for the Navy.

Name.....

Street.....

City.....*State*.....



Alfred Cheney Johnston

MRS. ARTURO DE HEEREN AND HER SON, RODMAN ARTURO DE HEEREN

Mrs. Arturo de Heeren was, before her marriage, Miss Fernanda Wanamaker, daughter of Mr. Rodman Wanamaker and granddaughter of Mr. John Wanamaker. She is a sister of Mrs. Gurnee Munn of Washington and also of Mr. John Wanamaker, junior, who recently married Miss Pauline Disston. Mr. De Heeren is Attaché at the Spanish Embassy in Washington



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Mr. Frederick C. Walcott was the speaker at a meeting of the members of the New York Honour System of Voluntary Rationing. From left to right in the front row are: Mrs. Fulton Cutting, Miss Bertha Shapleigh, Mrs. Henry Seligman, Mrs. Robert Winthrop, Mrs. Andrew Carnegie, Mrs. William Douglas Sloane, Mrs. William K. Vanderbilt, Jr., Mrs. Frank Gray Griswold, Mr. Frederick C. Walcott, Mrs. Edmund L. Baylies, Mrs. Daniel Guggenheim, Mrs. Roche. Also included in the group are Mrs. Frederick Pratt, of Brooklyn, Mrs. Whitney Warren and her daughter, Mrs. William Greenough, Miss Bell Gurnee, Mrs. Edward Padelford, Mrs. Gardiner Gayley, Mrs. Walter Damrosch, Mrs. William Lawrence Wood, Mrs. Julian Robbins, Mrs. Francis Scott, Mrs. Reginald de Koven, Mrs. William Woodward, Mrs. E. H. Harriman, Mrs. John Magee, Mrs. J. T. Atterbury, Mrs. Charles Steele, Mrs. Condé Nast, Mrs Herbert Scoville, Miss Frelinghuysen, and Mrs. Frederick Tams

MR. HOOVER'S NEW ALLIES

New York Householders and Their Employés Combine Forces in a Food Conservation Campaign Based on Voluntary Rationing

THE French are certainly a delightful race. They have the enthusiasm of youth and the graciousness of aristocracy; in fact one might go on indefinitely making a list of French virtues and charms, but the two already mentioned were recently illustrated by an incident of Paris life. On Sunday, the third of February, when the news of the New York Honour System of Voluntary Rationing had just reached France, all the kiosks of the Champs Elysées and the Boulevards, displayed posters announcing the fact that "America Has Gone on War Rations for Us." The adoption of a rationing system, which at the most can cause us only a little inconvenience, met with instant and grateful recognition from a nation which has for two years at least been suffering actual privation in addition to the strain of war.

Some time ago Mr. Hoover wrote to the members of the United States Food Administration: "The Allies ask us to meet only their absolutely imperative needs. They are restricting the consumption of their own people to the minimum necessary for health and strength. They are controlling their food by drastic government regulation. There is even actual privation among their women and children; there is starvation in Belgium.

"The Allies need wheat and meat and fats and sugar. They must have more of all of these than we have been sending, more than we shall be able to send unless we restrict our own consumption. We can do it without harm, for, as a nation, we are to-day eating and wasting much more food than we need.

THE ENEMY AT HOME

"The whole great problem of winning the war rests primarily on one thing: the loyalty and sacrifice of the American people in the matter of food. It is not a government responsibility, it is the responsibility of each individual. Each pound of food saved by each American citizen is a pound given to the support of our Army, the Allies, and the friendly neutrals. Each pound wasted or eaten unnecessarily is a pound withheld from them. It is a direct personal obligation on the part of each of us to some one in Europe whom we are bound to help.

"If we are selfish or even careless, we are disloyal, we are the enemy at home. Now is the hour of our testing. Let us make it the hour of our victory; victory over ourselves; victory over the Enemy of Freedom."

At Mr. Hoover's request, Mrs. F. Gray Griswold organized a movement for voluntary rationing in New York, and she has been sworn in as a Federal Commissioner and now occupies an office at the headquarters of the Food Administration in New York. It is from her office that the New York Honour System Ration Pledge has been issued. This pledge was printed in the March 1 issue of Vogue; it binds those who sign it to use butter, sugar, meat, and wheat flour as sparingly as France and England have been using them; but they have a choice of a variety of other foods which leaves them no grounds for complaint.

This pledge has been mailed by the Honour System Committee to sixty thousand of the women in greater New York who can best afford to buy substitutes for the foods most needed by the Allies. With this Ration Card was enclosed a Pledge Card to be signed and returned to Mrs. Griswold, who sent to all the signers a Food Card, similar to that which has been used in England for over a year now, to be hung in the window, to indicate that the household was administered according to Mr. Hoover's ideas.

In its efforts to conserve food the Honour System Committee has met with enthusiastic cooperation from the Patriotic Food League of America, an organization of chefs, butlers, and household employés which finds itself in the enviable position of the Admirable Crichton. Everyone remembers Barrie's delightful play with its second act which showed a family of shipwrecked English aristocrats on a desert island in the Pacific. In this crisis they appeal to Crichton, the admirable and perfect butler, who was on the yacht with them when the storm came; through his resourcefulness they are able to take up a normal life again. Now that we are all groping in the more or less foreign land of rationing, the natural result is that those who know most about the subject of food conservation should take matters into their own hands to tell us what to do. The Admirable Crichtons of New York, and the other household employés of that 30% which, it has been estimated, controls the wealth of this country, have formed themselves into a league for conserving food. It is that 30% who can afford to buy the expensive substitutes which we are asked to use if possible in order to release wheat for the front, and naturally the chefs, butlers, and cooks employed by these families are the most competent authorities on both substitution and conservation. When they were incorporated under the name of the Patriotic Food League of America, they telegraphed to Mr. Hoover to tell him of their organization, and he replied with a telegram in which he said that he considered them as much a part of the Food Administration as he was himself.

THE PATRIOTIC LEAGUE OF EMPLOYÉS

On Sunday, February tenth, the Patriotic Food League held a meeting at the Century Theatre. The audience was made up of more than three thousand chefs, cooks, and butlers. Prominent New York women filled the boxes,—among them Mrs. Charles B. Alexander, Mrs. Daniel Guggenheim, Mrs. Frank Gray Griswold, Mrs. Edmund L. Baylies, Mrs. John Kahn, Mrs. E. S. Harkness, Mrs. E. H. Harriman, Mrs. W. D. Sloane, Mrs. John D. Rockefeller, Jr., Mrs. James Speyer, Mrs. Henry W. Alexander, Mrs. James Lanier, Mrs. Harold Pratt, Miss Juliana Cutting, Mrs. Cornelius Vanderbilt, Mrs. Robert Bacon, Mrs. Joseph Pulitzer, Jr., and Mrs. Andrew Carnegie. Each of these women had her entire domestic staff in the audience. Enthusiasm ran high, and cheers and applause greeted Father Ignatius Smith when he said that this war was going to be won by "bread and bullets."

(*Continued on page 140*)

CONVERSATION AND CONSERVATION

The Newest National Sport, Called Conservation, Is an Exciting Game, For the Object Is to Beat the Kaiser

THERE was once a time, before the war, when one felt that it was a matter of delicacy and even of decency, to refrain from discussing certain questions pertaining to the cost of living and to one's own personal economies. A mention of the price of the roast with which one served one's guest was not unlike a mention of the intimate details of one's bath. And to state the sacrifices which had purchased one's chinchilla coat was as indelicate as a discussion of one's digestion. But that, as we have said, was before the war. It was before it had become as fashionable to be of the *nouveaux pauvres*, through patriotism, as it was once unfashionable to be of the nouveaux riches. It was before the days when keeping the home fires burning took half one's income and when a well-filled sugar bowl meant that one more little pig had gone to market.

THE SMARTNESS OF ECONOMY

Now things are very very different. Conversation, once merely an exchange of thoughts, has become an exchange of thoughts on conservation. The most entertaining woman is the one who tells the most interesting anecdotes of fireless furnaces, meatless roasts, and eatless days. "How are you feeling, my dear?" as a conversational opening, will soon be "How are you feeding, my dear?" And "How are you getting along?", will no doubt become "How much are you getting along on?"

No longer need we conceal our small economies. No longer need we, though caught with empty purse, endeavour to appear to be embarrassed with opulence. No longer, indeed, need we feel shy or reticent about conversing frankly of the cost of things. For the cost of things of anything, from a half-pound of butter to a trip to California, is now the very smartest topic of conversation. No woman can hope to hold her own who has not a fund of incidents relating to the way the grocer tried to charge her eighteen cents for sugar and the dressmaker (whose mother-in-law is pro-German) tried to put four and five-eighth yards of velours into her suit. No gathering of women is complete without a full discussion of the cost of meat, butter, eggs, and theatre tickets. An afternoon tea sounds like a meeting of the stock exchange and a quiet morning at the Red Cross is like an oral review in arithmetic problems.

But there is still one form of conservation which has not yet been attempted and which might well be added to the list—the conservation of conversation itself. In no respect are we so generous and, even, so extravagant. It is quite probable that a statistician could prove that the conservation of one-third or even one-fourth of the energy now expended in conversation would clothe the army, feed them, and carry them across the Rhine. This would be practically certain were the suggestion applied to Congress. There are several of our prominent statesmen, each of whom might outfit an entire regiment. Aliens are by no means the only ones who might well adopt the slogan, "Keep your mouth shut and win the war." There are pacifists, and pessimists, and conscientious objectors, and landladies, and the women who live in the apartment overhead. And almost any wife could conserve in this manner, with far less opposition than she has met on her meatless Tuesdays.

However, conservation is fast becoming a sport—of both the indoor and outdoor varieties. And we are a nation that takes its sports seriously and allows them to monopolize our time. There was a day when our conversation was chiefly about bridge, when our magazines fairly oozed information on the subject, and when life was just one hand after another. Then we took to skating and were so busy making circles on the ice that the sands of time must have been quite bare of footprints. But it was all child's play compared to this matter of conservation. For this game can be played at any hour, at any season, and in any weather.

The conscientious conservator begins to play when his cereal is served, continues through his sugarless coffee, his corn-meal muffins, and his eggless omelet, and is still playing when he fights his

(*Continued on page 126*)



These are up-to-date matrons and, like everybody else, they are playing to see who can make a pound of butter, a cup of sugar, and a yard of silk do the biggest bit

THE WORLD MOVES TO WASHINGTON

The Capital Has Grown in Population Like a Western Mining Camp and Is Now without Enough of Anything Except Red Tape and Patriotic War Workers

WASHINGTON is suffering from growing pains. It has shot up over night and is in the throes of developing from a comfortable provincial town into a real capital, a capital which, like London and Paris, may one day be the centre of the intellectual, artistic, and social life, as well as the political life of the nation. Wars are proverbial makers of capitals, and it is increasingly evident that Washington will never go back to its leisurely ante-bellum existence. Even before the war it was becoming more and more the custom for people of wealth and position from other cities to spend at least part of "the season" in Washington. The war has brought us, with all the nobodies from nowhere who hurried on to help Uncle Sam win the war and to help themselves to good jobs, no end of somebodies from everywhere. Once acclimated, they are sure to return again and again, for Washington has a charm which one does not easily forget.

At present, one is forced to admit, the charm is a bit veiled. Life in the capital is tremendously interesting to one who likes to keep a finger on the pulse of things, but it is monstrously uncomfortable. Hotels are jammed and, from the proprietors thereof to the coat boys, the attendants have developed a cavalier manner which is infuriating. Apartments are not to be had for love or money, and houses, when available at all, rent for fabulous sums.

Traffic, which has heretofore been regulated more or less by ear, has become a problem to engage the attention of the municipal authorities and to endanger life and limb. The street-cars suggest the New York subway in its worst moments. The streets, which formerly had an atmosphere of leisure, are now filled with hurrying throngs. They have, however, the merit of being picturesque. One sees smart *mondaines* from New York and Philadelphia, and from Chicago and San Francisco; men in the navy blue, forest green, or olive drab uniforms of our own service outnumber civilians four or five to one; and the vari-coloured uniforms of the officers of the Allied armies, so numerously resident here, lend interest as well as variety to the scene.

The telephone service has become very unsatisfactory, due in a measure to the enormous amount of business Uncle Sam is now transacting by 'phone. Food is scarce and high, the number of mouths to feed having increased anywhere from fifty thousand to one hundred thousand (so much do the estimates vary) in a city of less than four hundred thousand. The shops are taxed to capacity, of course, and some things are not to be had at all. Furniture, for instance, cannot be bought at any price. The reason for this shortage is the fact that Washington has made a wholesale business of renting apartments or houses, furnishing them as sketchily as possible, and subletting them to the men and women who have flocked to Washington for war work.

Of course, the charge of profiteering has been raised against Washington, but not quite fairly. Where the demand so exceeds the supply, prices are sure to go up; and, moreover, more than one prominent Washingtonian, who has had no idea of renting his house, has had the roof taken from over his very head by some outsider who has made him an offer than no sane man could afford to refuse in these days when the income tax impends and Liberty Bonds must be purchased.

Not only Government clerks, newly fledged reserve officers on department duty, war supplies contractors, and other men in similar positions are responsible for the greatest increase of Washington's population; there also are hundreds of men of great influence, enormous wealth,

(*Continued on page 124*)

CABBAGES VERSUS KINGS

A War Garden Is a Factory Making Munitions

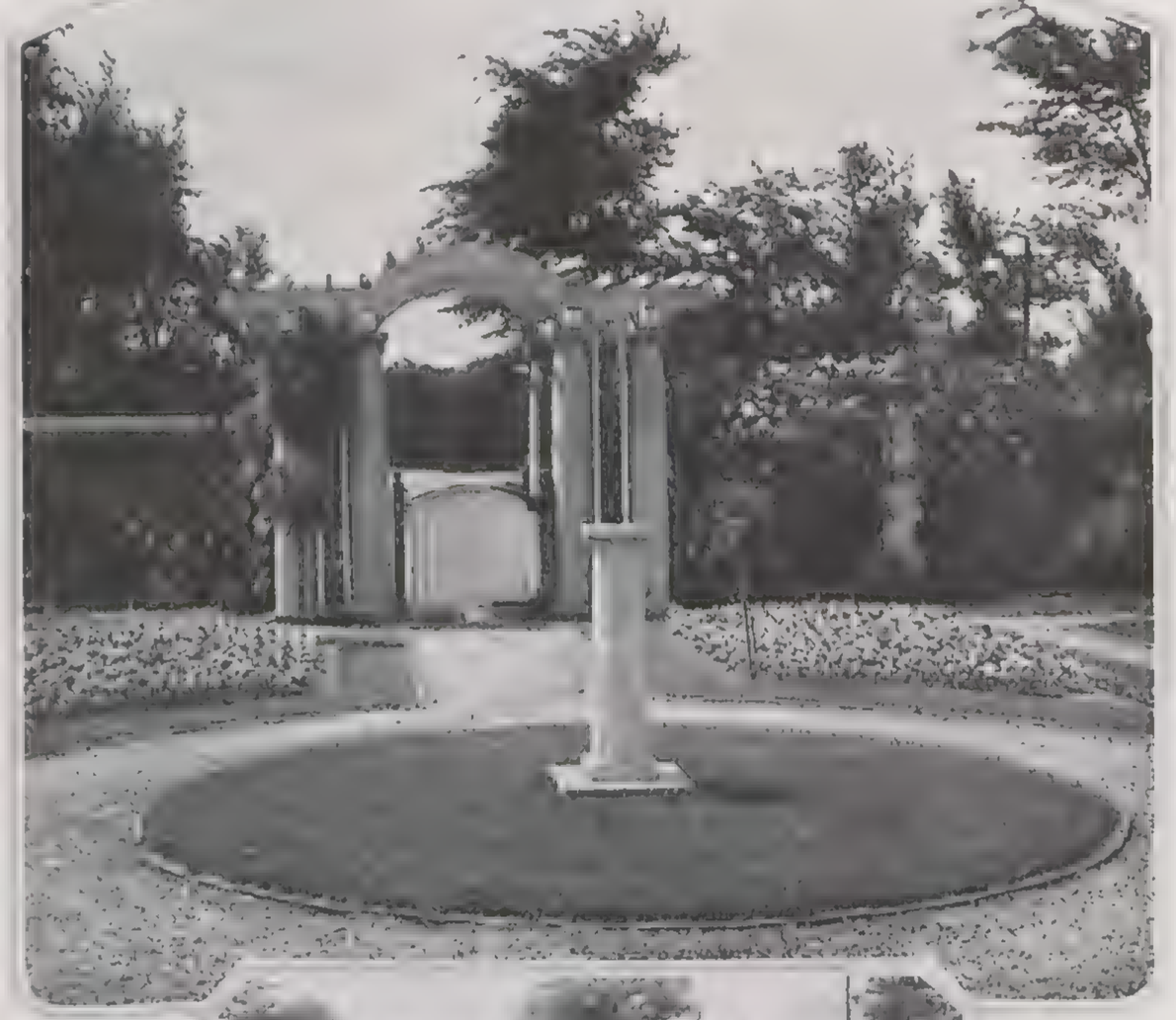
To Hurl Against That Arch Enemy, Food Shortage

By ROBERT STELL

WHAT does it all amount to, this war garden activity? Briefly, it amounted, in 1917, to the fact that approximately three million war gardens were planted and cared for by the people of America. They were made in back-yards, on vacant lots, and on other land hitherto uncultivated. Their aggregate acreage was one million one hundred and fifty thousand. They yielded food crops valued at three hundred and fifty million dollars. Upward of five hundred million quarts of vegetables and fruit were preserved by the housewives, to say nothing of the enormous quantities of like crops which went directly from the soil to the table. True, there was waste,—waste of time, labour, land, seed, and garden materials of all sorts. Enthusiasm misdirected through ignorance of the essential requirements of plants and planters waned to discouragement as weeds and failure grew instead of the "bit" which thousands had planned to raise. Yet the movement, broadly considered, was gratifyingly successful. It is being repeated this year on larger and saner lines. Hundreds of thousands of recruits have stepped into the places of those few who lost heart. The mistakes of last year are not being repeated; the National War Garden Commission, the press of the country, and the experience of the gardeners themselves are seeing to that. Our 1918 contribution to the garden food crop of the world will be a vital factor in the winning of the war.

A successful vegetable plot is the patriotic duty of every one who has suitable land to devote to it. Even where this involves the commandeering of space hitherto given over to flowers, there should be no hesitation. Such ground is usually more productive than that which has been previously untilled, and whatever sacrifice of beauty may be involved is more than justified. However, there need be no great loss of charm in making vegetables instead of flowers the predominant feature of a garden. Of course, one can not pretend that cabbage is as beautiful as cosmos, and there is no denying that a moderately wide gulf separates rutabaga from roses. Yet the vegetable garden need not be less attractive to the eye than to the appetite. Only custom prevents us from edging a kitchen-garden with sweet alyssum, or walling it in with the tall spires of delphiniums, or hollyhocks, or the lower growth and brilliant flowers of salvia. The possibilities along these lines are unlimited, and we may confidently look to see many of them successfully carried out during the coming months.

What one shall plant, and when, and where, are questions which can be answered here only in very general terms, but detailed information is readily available to everyone. Upon request, the National War Garden Commission, Washington, D. C., will distribute, free of charge, a pamphlet containing this information and entitled "War Vegetables Gardening." If vegetable gardening is an untried field, one should take heed not to attempt too much. It is wisest to concentrate on such staple and easily grown crops as sweet corn, bush, lima, and string beans, peas, tomatoes, beets, carrots, salsify, turnips, and parsnips. Spinach, endive, and lettuce may be added, but unless one is very sure of himself it is better not to attempt melons, celery, or cauliflower. The majority of these things are planted after the frost is entirely out and when the soil is somewhat warmer. It is best, however, to start tomatoes under glass and to set the plants out in their permanent places after they have grown to a fair size. Often it is possible to buy tomato plants ready to set out, which is of considerable advantage if they are a good variety and well developed. Constant care and cultivation are far more essential to the success of vegetable crops than to the success of a flower garden. Weeds and insect pests are allied in an endless effort to batter down the defences of worthier things, and it is the duty of every war gardener to drive them from their trenches and shatter their lines of communication. To accomplish this, the arms and ammunition must be determination and knowledge. The first is a matter of personality, and the second is embodied in the pamphlet already described.



John Wallace Gillies

(*Above*) *The garden of Mr. Studebaker, junior, at South Bend, Indiana, proves that vegetables may be attractive to the eye and also to the appetite*



(*Left*) *Flowers and vegetables live together amicably and decoratively in the garden of Mrs. Ernest Iselin, at New Rochelle, New York*

Mattie Edwards Hewitt Studio



Nathan R. Graves

The time has come, the Government says, to talk of cabbages and a certain king, and to pit them one against the other. Therefore, it is the patriotic duty of everyone who owns a few feet of land suitable for gardening to turn it into a vegetable plot

MAKERS OF MUSIC

"The Golden Cock" Announces the Dawn Of a New Opera Fashion, Where Pantomime Shares the Honours with Singing

By HIRAM KELLY MODERWELL



The rôle of the Astrologer was sung by Diaz and mimed by Bonfiglio, at the première of "Le Coq d'Or" in New York. Out of the East and Willy Pogany's head came the costumes for this bizarre and gorgeous opera, first given at Moscow, in 1909, and presented later in Paris and London by the Diaghileff Ballet as an opera-pantomime

Amelfa, the chatelaine of King Dodon's palace and the keeper of the keys, is the part sung by Sophie Braslau and mimed by Queenie Smith, She it is who watches over the King as he sleeps, with his mind at ease, after the Astrologer has brought him the Golden Cock who will always warn him of any danger by crowing "Kikeriki, kikerikou!"



Maria Barrientos is here shown in a costume of her native Spain. In "Le Coq d'Or" she sang the rôle of the Queen, which was mimed by Rosina Galli. This opera, which marks a new fashion in opera, was given here under the direction of Pierre Monteux, who conducted the performances in Paris and London



At the Metropolitan, Maria Barrientos sang the part of the capricious and heartless Queen, which was mimed by Rosina Galli. When "Le Coq d'Or" was given in Paris, Fokine arranged a mise en scène for the Opera, in which the singers sat about upon the stage while the action was performed by the ballet, suggesting the Nō drama of Japan

Adolf Bolm staged "Le Coq d'Or" for the Metropolitan. He also mimed the rôle of King Dodon, which was sung by Didur. New York, therefore, had the novel privilege of seeing a Russian opera, written by Rimsky-Korsakoff, with a story founded on a fairy-tale by the great Russian poet, Pushkin, and staged by a Russian, who acted the leading rôle





AFTER all, the purpose of an opera house is the production of beautiful music drama. Our Geraldine Farrars and Amelita Galli-Curcis. our Carusos and Chaliapines. arrest the eye and capture the attention. It is easier to talk of Farrar's gown than of Puccini's orchestration. The miracle of Galli-Curci's high E is more intelligible than the miracle of Donizetti's melodic modelling. But it is Puccini and Donizetti who give Farrar and Galli-Curci their reason for being on the stage. Before the musician was, music is. The operatic star can be set only in the firmament of opera.

Too often, as all know, the operatic work seeks to reverse the relation. "Monna Vanna," wretched music that it is, was brought to this country as a special manufactured firmament for Mary Garden's star, and proved as tawdry as the canvas "cycloramas" of the nineties.

(*Continued on page 116*)



Charlotte Fairchild

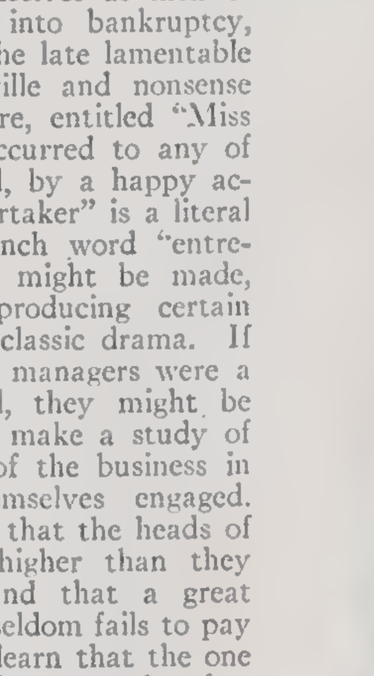
In this impressive scene from "Electra," Clytemnestra (centre) prepares to pour libations to the gods in memory of her husband, Agamemnon, whom she and Ægisthus have murdered. At either side stand the chorus, robed in grey; the Leader, at the left with leaves in her hair, is Diantha Pattison

SOPHOCLES *and* EURIPIDES *on the* STAGE *of* TO-DAY

Margaret Anglin, with Faith in Truth and Beauty, Has "Discovered" the Modern Theatrical Appeal of Old Greek Tragedy

By CLAYTON HAMILTON

THERE is a superstition among theatre managers that great drama does not pay; and this superstition leads to an enormous waste of time by the theatregoing public and an enormous waste of money by the managers themselves. Thousands and thousands of dollars were thrown away, and many gamblers who regard themselves as men of business were driven into bankruptcy, by the production of the late lamentable hodgepodge of vaudeville and nonsense at the Century Theatre, entitled "Miss 1917"; but it never occurred to any of these undertakers—and, by a happy accident, the word "undertaker" is a literal translation of the French word "entrepreneur"—that money might be made, instead of lost, by producing certain great examples of the classic drama. If only our "commercial" managers were a little more commercial, they might be tempted some time to make a study of the economic records of the business in which they find themselves engaged. They would learn then that the heads of the public loom far higher than they customarily assume, and that a great play adequately acted seldom fails to pay its way. They would learn that the one drama in the English language that has drawn more money to the box-office than any other is the tragedy of "Hamlet," which, originally acted in 1602, can still be counted on to crowd the house whenever and wherever it is competently rendered. They would learn that any stock company can do a good week's business at any time by putting up "The School for Scandal," which was originally acted in 1777. The fact that hundreds of scholars and professors have called this composition the greatest comedy of manners in the English language has never kept a dollar away from the box-office. The general public is not afraid of greatness; it is only the managers who have decided that the literary efforts of Mr. George V. Hobart are more likely to appeal to the popular taste.





Charlotte Fairchild

Two poses of Margaret Anglin as "Electra," for which production she was both stage manager and heroine, as she was also for the "Medea" of Euripides

If Margaret Anglin had accomplished nothing else, she would be entitled to a vote of gratitude for proving that there is a large and eager public in this country which is willing to pay money for the privilege of seeing the tragic dramas of the Greeks. For Miss Anglin's first performance in New York of the "Electra" of Sophocles, on the afternoon of February 6, the house was crowded to the roof; and it must be remembered that Carnegie Hall is capable of seating more than three thousand people. This great outpouring of the public was not especially impressive to the present commentator. Miss Anglin has a large following among theatre-lovers: Mr. Walter Damrosch has a large following among music-lovers: and there is always a strong "interest of curiosity"—to use a phrase translated from the French—which leads the American public to investigate a first performance, in the spirit of that expressive formula made famous in Missouri.—"You'll have to show me." As soon as the play was over, I made my way as quickly as possible from my seat in the middle of the orchestra; but, by the time I reached the lobby, my further progress was impeded by a line of people which, beginning at the box-office, extended clear across the building, and down the steps, and out into the wintry street. These hundreds of people "had been shown," and were unwilling to go home before they had bought tickets for the subsequent performance of the "Medea" of Euripides. They stood there, patiently, with money in their hands, to pay their meed of tribute to two dramatists who had been dead for more than twenty centuries; and, as I looked upon these people, I felt ashamed of my own status as a guest. But—more than that—I felt ashamed of my own efforts to create appreciation of the plays of our contemporaries. How can any critic who has seen a fine performance of a tragedy by Sophocles go home and write an article

(*Continued on page 110*)

SEEN *on the* STAGE

"Musical Shows" Have Regenerated, Slap-stick Comedians No Longer Regale Us Again We Are Reminded of the Artistic Heritage of the Families of Barrymore and Drew

By CLAYTON HAMILTON



Burr McIntosh

Dorothy Dickson has found that her first singing and speaking part in "Girl O'Mine" is just second nature to her



Abbe

Carroll McComas supplies some of the exclamation points which indicate the success of that musical comedy, "Oh, Lady! Lady!!", which was written by the Bolton, Wodehouse, and Kern triumvirate



Victor Georg

Mary Ryan as Emily West in "The Little Teacher" has all the traditional difficulties of a country school-teacher. Her audience spends its time either laughing until it cries or just plain crying

IF the brilliant Maurice Barrymore were still alive, he would have every reason to be proud of the achievements of his children. Great acting, like great painting, runs in families. In any adequate history of the American stage, a chapter or two would have to be devoted to the past achievements of the Barrymores and Drews—two families that became associated when the sister of John Drew (whose mother had been a celebrated actress) was married to Maurice Barrymore; but that future chapter which will deal with the activities of the still-rising generation gives promise now of being the most brilliant of the lot. Mr. John Drew is commonly regarded, at the present moment, as the leading actor of our stage; but his reputation is already being rivalled by his nephews and his niece. The younger generation, to emphasize that famous phrase of Ibsen's, is knocking loudly at the door.

CHARM AS A HANDICAP

All three of the children of Maurice Barrymore and Georgie Drew suffered, at the outset of their careers upon the stage, from a handicap that might have led to their undoing; for each of them inherited a gloriole of charm that made any effort seem unnecessary. Their personal appearance was so captivating to the public that it seemed superfluous to ask whether they could act or not. Ethel Barrymore, throughout the first ten years of her apprenticeship, packed the house with yearning girls and boys who loved her loveliness. In those years, many critics whose intention was by no means hostile, told the public, time and time again, that Ethel could not act, and even predicted that she would never be an actress. But they retracted this opinion, half a dozen years ago. The change was registered between Miss Barrymore's original attempt to portray the heroine of "Alice Sit-by-the-Fire" and her subsequent endeavour, precisely six years later, to project this self-same character. Meanwhile, Miss Barrymore had been married and had become a mother; and these apparently extraneous events had ripened and matured her appreciation of the genius of Sir James Barrie. After a period of retirement, she reappeared upon our stage in the unexpected guise of a great actress, and she has been a great actress ever since. Her art has been improved, through careful study, month by month and year by year; and she is now, with the exception of Miss Margaret Anglin, the finest actress on the American stage.

THE HOUSE OF BARRYMORE

Ethel's elder brother, Lionel, was already accepted for a fine actor fifteen years ago, as those of us who saw him in such plays as "The Other Girl" can testify; but, at the apparent crescence of his career as an actor, he decided to retire from the stage in order to devote his attention entirely to the art of painting. Lionel Barrymore has made many good pictures in the course of the last dozen years; but his tardy return to the stage has been welcomed by a larger and

(*Continued on page 130*)



Abbe

When Leonore Ulric is playing "The Weaker One," the story of a brave French girl who went to war when her brother feared to, it is because she is doing it for war charity and not because "Tiger Rose" has faded



Paramount

Billie Burke plays Cyprienne in "Let's Get a Divorce," a high burlesque screen version of Sardou's "Divorçons." The schoolgirl beguiles time with romantic dreams of chivalry—visions of herself as an imprisoned and insulted maiden to be rescued by a knight in armour



Aitcraft

In "Stella Maris," from the novel by William J. Locke, Mary Pickford plays the dual rôle of a little waif and of an invalid rich girl who believed the world all roses and sunshine. Her aunt tries to soften the effect of her first disillusion



Paramount

Marguerite Clark's captivating success in "Prunella" at the Little Theatre in 1913 led to a brilliant "movie" career, and now it is a Prunella of the screen who follows Pierrot to become a strolling player. Painted backdrops in poster effect are used here for the first time in motion-pictures

IN THE "MOVIE" WORLD, WE ARE PERFECTLY WILLING TO BELIEVE BILLIE BURKE, MARY PICKFORD, AND MARGUERITE CLARK TO BE THE ROMANTIC CHILDREN OF THEIR WHIMSICAL AND DELIGHTFUL PLAYS



MELBA AS MARGUERITE

This latest photograph of Melba, taken specially for Vogue by Baron de Meyer, shows the great artist as Marguerite in "Faust," a rôle which she sang twice this winter in New York with the Chicago Opera Company. At the concert given at the Ritz for the benefit of "L'Union des Arts," a society in Paris for the assistance of the artists who have suffered in the war, Melba auctioned several of these photographs for two hundred and fifty dollars each, and gave the money to "L'Union des Arts." Photographs were purchased by Mrs. Francis Carolan, Mrs. D. Bryson Delavan, and M. Pierre Cartier; the concert realized about $5,000. The notable programme included two groups of piano numbers by John Powell, as well as six songs by Melba herself. One unusual number was a song of the Australian bush by Percy Grainger. Melba explained that there were no words to this primitive air, but, as she herself was an Australian, she wanted to give it to her audience; so, stepping behind a screen, she hummed the charmingly plaintive tune

ART

By MARION E. FENTON

THE month of February, the height of the New York art season, showed not only the large and important exhibition of the Architectural League of New York, (this year extended to embrace the decorative arts) and the exhibition of the Pennsylvania Academy of the Fine Arts, but the fifty-first annual exhibition of the American Water Color Society, as well as many smaller showings of one-man and of group exhibitions.

Although the exhibition of the American Water Color Society was, for the most part, conservative and not brilliant either in colour or in workmanship, it held many single water-colours of marked excellence. There will be little exception, if any, taken to the awarding of the Hudnut prize for the most meritorious water-colour in the exhibition to Hilda Belcher for "The Bouncing Baby." While this was not such an inspired and delicately handled gem as was "The Very Blond Baby," it was a free and excellent treatment of a less poetic subject and was washed in lightly and surely in pure transparent water-colour with a breadth of handling which seemed to put no limitations to the artist's mastery of her technique.



(*Above*) *"The Sleeping Beauty in the Wood," a canvas by Bryson Burroughs at the Montross Galleries, shows an interesting arrangement of pattern and characteristic understanding of colour*

"THE BOUNCING BABY"

In her interpretations of children and especially of the baby, Hilda Belcher is delightfully successful. Painted against a background of ivory colour, the brilliancy of the bouncing baby with his red gold hair and fresh colour, set off by his bright blue sweater and the brilliant orange before him, emphasizes his young buoyancy against the violet grey and mauve of the mother's more subdued and quiet costume. In its composition and its contrasts, the feeling for colour and the skill of texture suggestion, the artist has shown that marked ability which has won for her such a high place among painters in water-colour and incidentally, this, her third New York prize for the winter season.



(*Right*) *"The Bouncing Baby" won for Hilda Belcher the Hudnut Prize at the exhibition of the American Water Color Society*

Peter A. Juley



(*Left*) *That there is no age limit to patriotism is shown by Arthur I. Keller in "The Two Helmets"*

Peter A. Juley



SEEN IN THE GALLERIES

In marked contrast to the simple big treatment of this painting, is another study of the child—"The Two Helmets," by Arthur I. Keller. In effect it is more pretentious and finished with a detail of colour and pattern, which detract from the objective which the painter had in mind in his picturing of the small tot absorbed in that ever-serious problem of the day, knitting her helmet, while Gothic armour stands guard as though embodying the spirit of its former owner of the days when knighthood was in flower. Although serious portraits were lacking and figure studies comparatively few, there was a fresh bit of colour rather timidly handled in a small composition which included too much and was entitled "The Green Shawl," painted by Christina Huckel. There was little of the smooth and overfinished figure and portrait painting in this year's exhibition, but, instead, the painting of a head against a patterned background, such as the "Young Girl," by George Lawrence Nelson,—a composition, which, if somewhat evident and a bit hard in execution, showed spirit and freedom in the use of colour,—a small and carefully drawn child head, "Susina," by M. O. Kobbe, and single dancing figures or nudes in delicate landscape, such as Edward Dufner has painted in his poetic "Summer Evening." Among the landscapes painted as such and not as settings for figures, was one of the ever-sensitive and sympathetically painted interpretations by Chauncey F. Ryder, "The Old Carriage Shop"; it has much of the charm and poetry which always mark the work of Ryder. It was of far different treatment from the "Forest Pool," by John F. Carlson, with its touches of brilliancy and its clear cool green. While Ryder has achieved his interpretation of nature with quiet simplicity of effect, Carlson has painted it flecked with more brilliant and vibrant colour, yet both

In decorative quality there was little to surpass "The Porter and the Ladies of Bagdad" in the exhibition of the work of Bryson Burroughs

(*Continued on page 136*)



Frances Benjamin Johnston

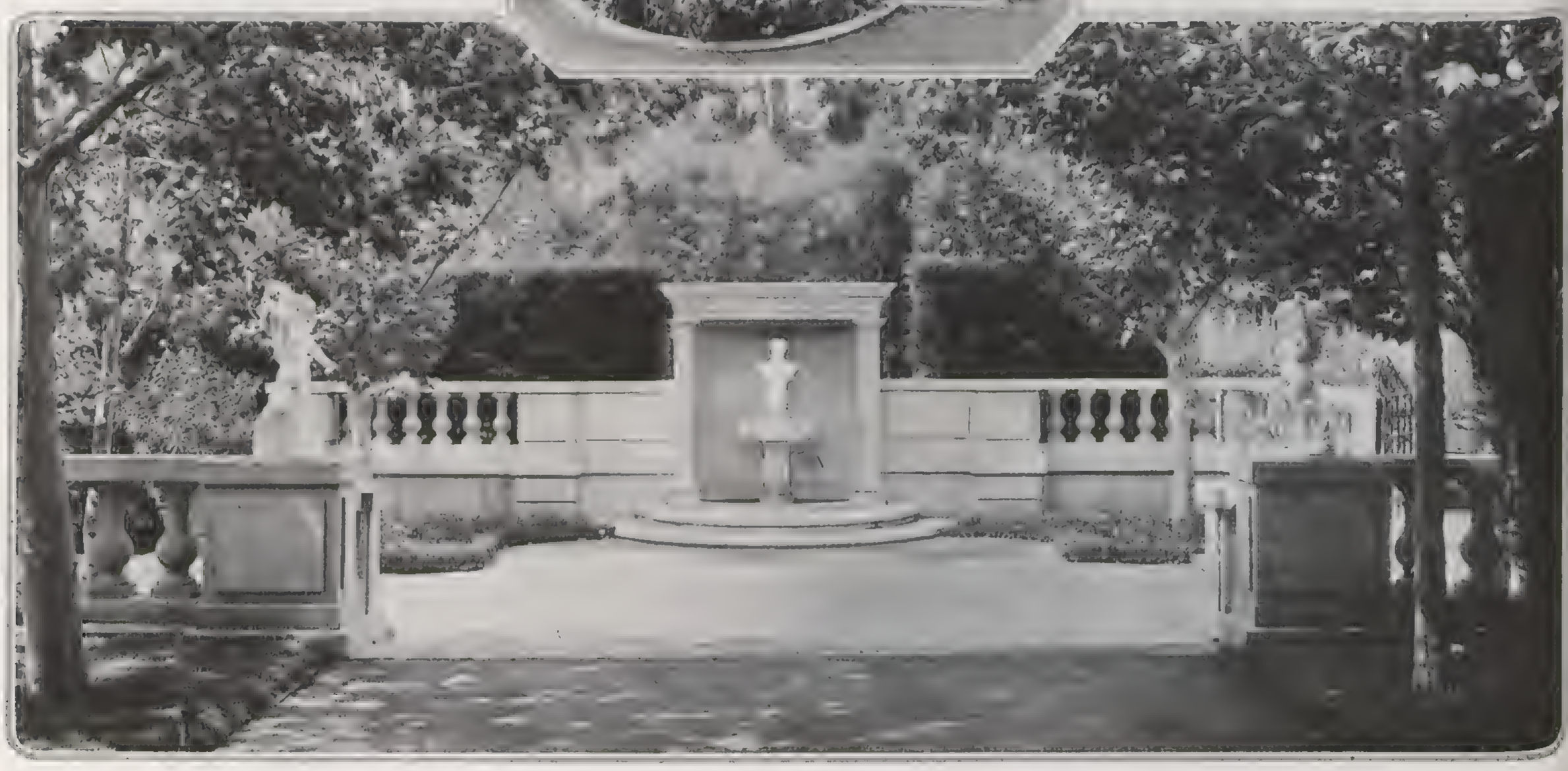
South of Mr. Newhall's house lies the garden. It is in the shape of a cross, with roses in the right arm of the cross, and a kitchen-garden in the left. Below these gardens are a pool and a sunken garden, a Parrish painting come to life, with hedges, plane-trees, and bronze eucalyptus. The vista down the length of the cross is bordered by pink and white hawthorn

A diminutive bronze Pan rules this fountain and the terrace in which it is placed. A bronze frog, hypnotized by his piping, is his only listener,—the glittering green dragon-flies dart about the pool, unheedful of his magic

The Roman austerity of this corner of the garden, with its figure in the wall, is tempered only by the close greenery. A certain faint whisper may sign the approach of a toga,—or it may be but the rustle of the leaves



THESE ARE THE VARIED MOODS OF THE ESTATE OF MR. GEORGE A. NEWHALL IN BURLINGAME, CALIFORNIA





Frances Benjamin Johnston

THE NEWHALL ESTATE

The face of the house is set to the north, and from the right and the left of the entrance run walks, avenued by poplar trees, a hundred on either hand. The beauty of such places is greatest when the sunlight or moonlight is on them. Entering this door, one walks straight through the house to the south terrace and the gardens. This is the house of Mr. George A. Newhall, in Burlingame, California; Lewis P. Hobart, architect



A Paquin skirt of beige fibre silk with a narrow corded yoke is worn with a blouse of white organdie, as fresh as the illusions of youth, and embroidered in the rose colour which is characteristic of them



A decided novelty for summer is a separate skirt of white crêpe de Chine. With a blouse of dotted swiss, which has inserts and a collar of organdie, it forms an effective alliance against the hottest of the summer days



Even the conservative may be lured into a Zouave skirt when it looks like this, and for those who have the convictions of their courage it might be made in cotton voile and worn with a blouse of handkerchief linen



Premet, the Bernard Shaw among the couturiers, surprises us with a skirt of French flannel which is wrapped about the figure and not sewed up at all. The blouse has large china buttons outlined in black



SKIRTS ARE CONCERNED WITH "HOW TO LOOK NARROW, THOUGH GATHERED"; BLOUSES TAKE THOUGHT FOR COLLARS

NO matter how much material is used, the spring skirts give the impression of a narrow silhouette. The skirt in the second sketch from the left at the top of the page, for instance, is made on straight lines, but with ample fulness which falls from a narrow yoke. It fastens at one side and is finished with white pearl buttons. The blouse shown with this skirt is of dotted swiss with inserts and a collar of white organdie. It is trimmed with eyelet insertion and fastens with small pearl buttons at the front.

The skirt at the upper left has a narrow yoke across the front, outlined with a cording of the material. This straight line is not carried out across the back, where the fulness is gathered into the waist-band. The organdie blouse is embroidered in deep rose linen, and hemstitched in white. It has a high collar, like many of the French blouses this season, and buttons all the way down the front with small pearl buttons.

The Zouave skirt in the second sketch from the upper right is one of the best creations of the season. The wide crushed belt gives a decided waist-line; and the loosely draped fulness of the skirt is caught in at the bottom like Turkish trousers. The waist of handkerchief linen has inserts of blue and white in the same material, and all its seams are hemstitched in blue and white linen thread. There are small pockets at both sides in blue and white linen.

The skirt at the upper right is worn with a blouse of pale yellow handkerchief linen with hemstitched seams, and wide coarse hemstitching on the collar and cuffs.

The black satin skirt at the lower left of the page has a draped sash finished with a wide silk fringe. Shaped panels form the back and front of the skirt, and each panel buttons across the top with satin-covered buttons. With this suit an embroidered blouse is worn. The narrow shawl collar is scalloped on the edge, and so also are the cuffs, and the front of the blouse.

At the lower right is shown a blue jersey sports skirt with a front panel buttoning just below the belt. The sports blouse is of heavy white linen with turnover collar and cuffs of old-blue, and there are blue and white china buttons.

A black satin skirt has a Spanish air at the top and comes under Moorish influence at the bottom, where there are openings for the feet. The embroidered handkerchief linen blouse has an especially becoming collar

A Bulloz sports skirt in old-blue wool jersey, buttons across the top in a fashion which recalls the illustrations in Dickens's novels. In the white linen blouse, darts embroidered in blue serve the purpose of the usual tucks



FLORENCE WALTON HAS POSED FOR VOGUE IN THE TULLE-CLOUDED HATS THAT LEWIS DESIGNED FOR HER

TULLE, TO BE WORN FLOATING OR CLOSE ABOUT THE HAT, IS VERY NEW AND DANGEROUSLY CHARMING





If you've ever seen that Delft blue mist that creeps over all the city on a winter's evening, you will know the charming vagueness of detail it causes and how gracious all outlines become under its cover. The same lovely effect is achieved by veiling the Delft blue satin crown and brim of this hat with blue tulle that covers even the matching velvet flowers with which the hat is trimmed. Underneath is the brim of black milan straw

(Below) You know that soft grey straw that looks like chenille and also like the little catkins on the trees in spring, —well, the close up-standing brim of this turban is made of it. The crown, though, is made of grey tulle that covers even the grey velvet flowers on it. This veiling the hat with tulle is a charming piece of illusion. This hat is entirely swathed in a veil of darker grey





(Above) It's a shame that more women don't recognize the intrinsic value of the fragile mystery of tulle. Under its light folds the young and charming take on fresh colour, and those who need the aid of gracious lines find in it also a sympathetic fabric. Lewis gave this sailor, with its crown and brim of brown taffeta and its trimming of brown velvet flowers, a facing of folds of café au lait tulle and veiled it lightly with a great café au lait tulle cloud. The ends of this tulle are tossed about one, and the result is unpredictable

(Above) Here again is that tantalizing veil of tulle. The hat itself is a smart and rather severe shape with a crown of black milan straw and a facing of folds of Delft blue satin. But that was just a beginning; it took only the addition of a great swathing piece of Delft blue tulle to transform the hat with its trim crisp outlines into a strangely Oriental-looking head-dress and its half-concealed-half-revealed wearer into what could easily be a black-eyed houri of the Moslem faith. That much for the power of a simple wisp of evanescent blue tulle

Four photographs by Victor Georg

MADEMOISELLE REACHES THAT INTERESTING TIME IN LIFE KNOWN AS HALF PAST TWELVE

HER SPRING WARDROBE HAS BEEN ESPECIALLY DESIGNED FOR HER BY MARTINA DOWNING





In daffodil-gathering time, a suitable costume is made of piqué and handkerchief linen in corn yellow. The waist front is of linen, the skirt and coatlet of piqué, and both are braided with yellow braid. Amber beads tip the sash ends and the ribbon around the crown of the white linen hat

(Left) This frock goes under the jacket on the opposite page. The skirt is of black and white serge; the Eton which forms the bodice is of black serge. A guimpe of white handkerchief linen is trimmed with that dainty prerogative of youth and quaintness, called white dotted swiss

(Right) Positively the first appearance at a wedding,—that is, indeed, for the very youthful maid of honour, an important event, rendered less trying by an underdress of white pleated net combined with an overdress of white dotted net and French appliqué lace. Between the layers of brown tulle which form the hat, are flat pastel flowers. The small Victorian bouquet is made of one large rosebud surrounded with forget-me-nots and sweet peas



Baron de Meyer



If you remember "A Romance of the Nursery," this dress will remind you of Fiametta and her blue frocks. It is of French blue crêpe de Chine, embroidered in blue wool, with sleeves and top of blue chiffon. Loose panels back and front are tied together like the pinafores our unenlightened great-grandmothers submitted to

It is a happy fashion Mrs. Downing has of making children's frocks with the skirt embroidered to the top. This skirt is rose taffeta, and the top is pleated rose chiffon. The collar is taffeta, the sleeves chiffon, and the flat roses, taffeta and chiffon. This is a party frock; Muff and Puff and I are expecting to have company





Baron de Meyer



As long as spring skies are blue and spring blossoms pink, spring hats will be made of pink straw with airy blue ribbons. This hat has a new-old-fashioned ruffle of white batiste which falls softly from under its narrow brim, suggesting a quaint mob cap

When one is just on the verge of one's teens, one may adopt such becoming coat frocks as this one with its short outer coat of black serge and its frock of black and white checked material. The frock, without the outer coat of serge, but with its own small slip-over Eton jacket and guimpe is shown in the photograph on the opposite page at the lower left

Such a poke bonnet as this one of rose coloured peanut straw didn't get far before an artistic hand seized it and painted it. Then appeared the cavalier bow of old-blue ribbon, and the hat bobbed down the front steps and hasn't been seen since

GAY NEW CHINTZES COME TO CHEER US

Birds of Brilliant Plumage and Gayer Flowers Than Bloom in Any Garden Are Gathered on These Decorative Fabrics

WHAT we most require in our homes these days is cheerfulness and plenty of it, and so it is natural enough to turn to the gay chintzes and cretonnes which have a friendly fashion of rescuing us from a dull and drab existence. Despite war conditions, there is a goodly variety of these decorative fabrics to be had this spring, ranging from the inexpensive ones of simple design to the elaborate ones suitable for more elaborate rooms.

PATRIOTIC FABRICS FROM FRANCE

First of all, as most indicative of the times and of the splendid spirit of France, we must tell of the *toiles de guerre*. About this time last year Vogue showed sketches made by that courageous young Frenchman, Jean Lauer, who in his leisure moments at the front created designs which tell in quaint pictures the story of the war. They were not gruesome, as one might suppose, but were filled with the vigour and beauty of an unconquerable spirit; now these very designs appear in new spring fabrics so that she who reads may buy. Among these patriotic fabrics is the one shown at the lower left on this page; on a white ground are cleverly placed stripes of the tricolour in pleasantly subdued tones, and interwoven with these are the victorious laurel branches caught in bow-knots, with an occasional star to guide them. This pattern is printed on a durable cotton and linen fabric, fifty inches wide. Another quaint design, pictured at the lower right on this page, shows the Allies in ovals with glimpses of triumphal arches and cannons in the background. The colouring is again the tricolour with green added to a linen coloured ground. This, too, is a cotton and linen fabric fifty inches wide, as is a third, shown in the lower middle of this page, in which the figure of France is gazing down a vista of poplars at the rising sun of victory, with the crossed flags of her Allies —ours among them—all in their own true colours on a linen ground.

SOME UNUSUAL GLAZED CHINTZES

There is a continuous demand, now that we have learned the art of using them, for glazed chintzes, especially for window-shades. The large illustration in the upper middle of this page shows a smart wide green and white striped shade of this material and a delightful curtain with a design of natural colour calla-lilies on a deliciously pale cool green background. This glazed flowered chintz is shown in detail in the smaller illustration just below and is twenty-five inches wide. It has great distinction and charm. Another new material, which is very charming for the country house, is a mohair cloth with a mauve design on a checked blue, tan, and green background. This material, which comes in other colour combinations, is shown at the upper right on page 75. It is fifty inches wide and has the advantage of being exceedingly durable and of not requiring a lining, as the light filtering through only adds to its beauty. A beautiful linen from across the seas is pictured second from the left at the bottom on page 75. It is distinguished in its de-



G. W. Harting



A black chintz has gaily coloured baskets of flowers swinging from a quaint design of branches and foliage; $2.40 a yard

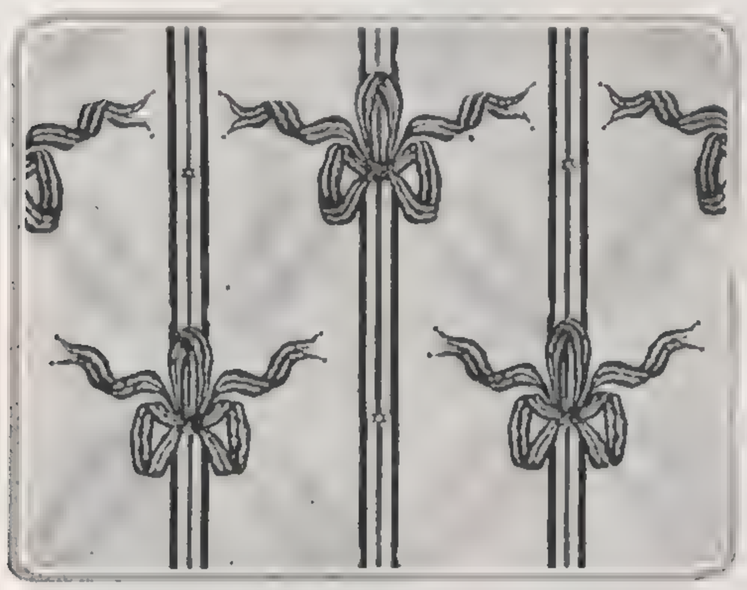
Glazed chintz makes the striped window-shades, the slip-cover, and the flowered curtains. Flowered chintz, $1.50 a yard; striped, 90 cents



(Left) Very restful for a country living-room is this glazed chintz, shown also above, of pale green with calla-lilies in their natural colours



Putty colour is an effective background for a design of vivid blue ribbon and baskets of mulberry and rose; $5.65 a yard



The spirit of France is picturesquely represented in this "toile de guerre" with its tricolour stripes and bow-knots; $5 a yard



In this design by the inspiring Jean Lauer, the figure of France gazes down a vista of poplars at the rising victory; $5 a yard



In this picturesque "toile de guerre" our Allies are quaintly represented in ovals on a linen coloured ground; $5 a yard



Mattie Edwards Hewitt Studio

Slip-covers should be well tailored, as is this one of blue with a rose, blue, and green basket design; decorations by Miss Swift



A hand-blocked French print has gaily coloured bouquets and garlands against a vivid blue green background; $5 a yard



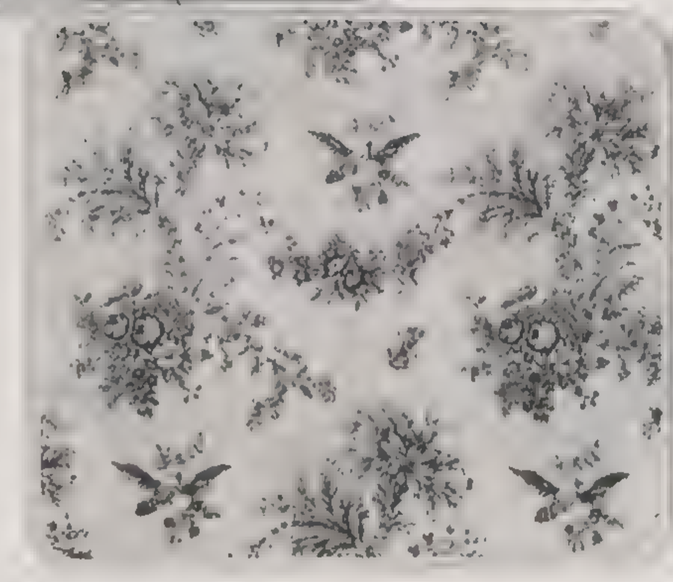
These curtains are of mohair cloth, a new fabric, which is especially charming with the light through it; decorations by Miss Swift

sign of gay parrots and kingfishers surrounded by flowers and foliage, and it would be particularly suitable for a living-room. It is an exceptionally good quality and is thirty-two inches wide. Another living-room chintz, sketched in the middle and to the left on page 74, has a black background with yellow baskets filled with peacock blue, Chinese yellow, and terra-cotta flowers swinging gaily from wood colour branches. This material is thirty-two inches wide. When used for curtains and slip-covers in a drawing-room, with a brilliant sapphire blue plain satin on some of the furniture and terra-cotta colour taffeta cushions, it gives an unusually happy effect.

We take chintz slip-covers so much as a matter of course these days that we sometimes fail to notice the necessity of having them carefully fitted and beautifully cut. The well-tailored one illustrated at the upper left on this page has good reason to be proud of itself. It offers all the advantages of an upholstered chair with a pleasant certainty that the gay blue chintz with its brightly coloured basket design may be removed and tubbed. The material is a domestic cretonne, thirty-two inches wide. A ruffled valance or a pleated one, a straight one or one shaped with a small fringe trimming, are equally good. There are countless delightful chintzes suitable for these slip-covers. Two particularly lovely ones, made before the governments set their seals of disapproval on the use of flax, are sketched in the middle of this page and are entirely of linen, delicate in design and pastel in colouring. Both of these materials are fifty inches wide. There is also a brilliant orange linen with masses of orange blossoms and blue birds which would be delightful on a sun-porch. This material, also fifty inches wide, is sketched second from the right at the bottom on this page.

Not new in design but exceedingly effective in colour is the chintz, fifty inches wide, sketched in the middle and at the right on page 74. Against a putty col-

(*Continued on page 106*)



One of the few all-linen fabrics still available is this French chintz in delicate pastel shades, rose, blue, and tan; $5.25 a yard



Another all-linen chintz from France is this one with a delicate blue floral design on a cream colour background; $5 a yard



A domestic design which will lend charm and individuality to the country house has a tan background and a blue basket filled with gay flowers and fruits; 90 cents a yard



Parrots vie with friendly kingfishers in their gay colourings, on this imported chintz; $5.25 a yard



Delightful for a sun-porch is this orange linen with flowers, fruit, and a jolly little bluebird; $4.50 a yard



A domestic material which is particularly suitable for spring slip-covers has an old French design with gold stripes and a purple and blue design on poplin; 70 cents a yard



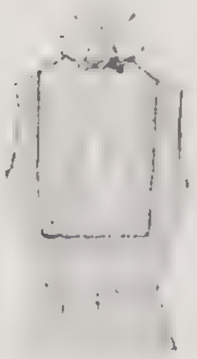
It is surely an unusual thing to find such an excellently cut, hand-made, and hand-hemstitched white batiste blouse for $6.95



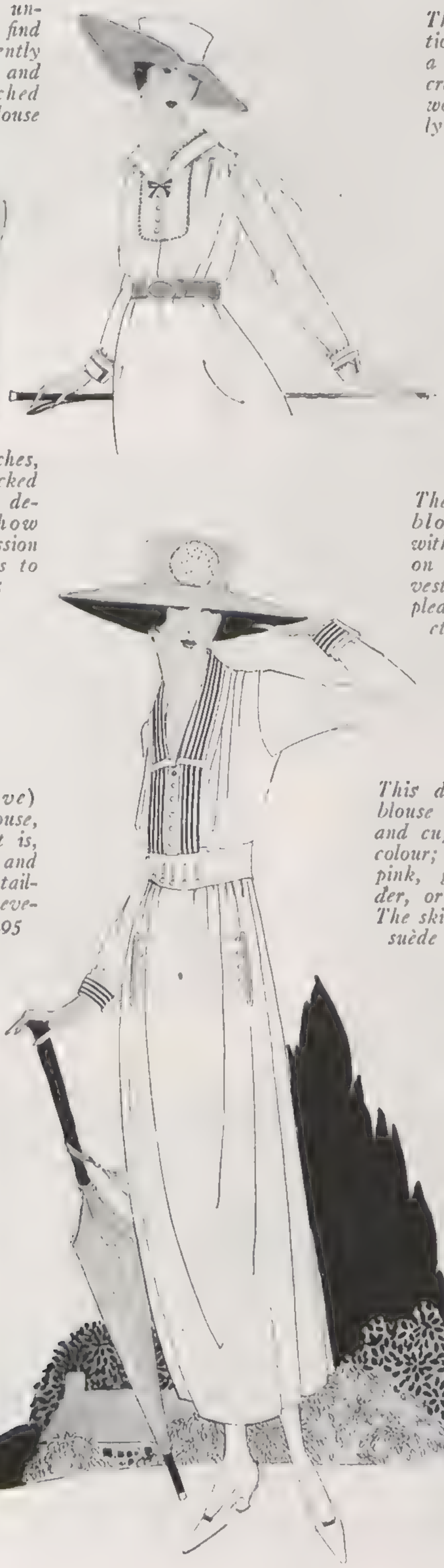
The tailored perfection of a blouse of a good quality of crêpe de Chine is worthy of practically any sports event; $9.75



The small touches, such as this tucked organdie vestee, determine just how dainty an impression one's costume is to create; $2.75



These little sleeveless blouses are worn with Eton jackets on frocks that need vests; this one is of pleated white Georgette crêpe; $6.95



(Middle, above) This batiste blouse, inexpensive as it is, is well finished and effective with a tailored suit or sleeveless jacket; $2.95

This dimity sports blouse has collars and cuffs striped in colour; stripings in pink, green, lavender, or blue; $4.95. The skirt is of white suède cloth; $6.95

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York

ONE of the dominant features of the wardrobe for this spring and summer will be the sleeveless jacket for sports wear; and it is this new garment, half jacket, half waistcoat, that adds charm to the simplest blouse and skirt. As these jackets are always striking affairs, the rest of the costume must be simple; it is best to have the skirt straight and slim and the blouse entirely subordinate to the collar and cuffs, with perhaps the effect of a vest given by the careful use of drawn-work or of contrasting materials that are becoming.



This mourning veil is of an hexagonal mesh, and the band is becoming because it is of soft chiffon; $2.75

A SPORTS COSTUME

In the sketch at the bottom of this page the skirt is of white cotton suède cloth, a material with a lustrous satin finish that no laundering can injure. It is of moderate fulness, with heavy stitching simulating buttonholes on the belt and the flaps of the pockets; the buttons are of pearl. The blouse sketched with this skirt is of crisp white dimity with a narrow self stripe. Dimity collar and cuffs finely striped in green, lavender, blue, or pink, are worn over a slightly larger set of plain white dimity; the panels on either side of the front are in colour, which may be green, lavender, blue, or pink, to match the stripings in the collar.

A very heavy quality of white crêpe de Chine is used in the simple blouse sketched at the upper right of the grouped sketches on this page. Narrow tightly pleated ruffles outline the collar and cuffs and the opening at the front. The neck of this blouse may be worn either open or closed, but it is particularly smart when worn as illustrated.

A good example of the hand-made and hand-hemstitched blouse at a moderate price is sketched at the upper left on this page. This blouse is of sheer batiste and has an unusual cuff which fastens snugly to the wrist with tiny pearl buttons.

Sketched in the middle of the grouped drawings on this page is a well-finished example of the inexpensive batiste blouse which may be worn effectively with a tailored suit and is especially adapted to the sleeveless jacket. An insert of beading gives the effect of a vest and is also used in the cuffs and on the sailor collar.

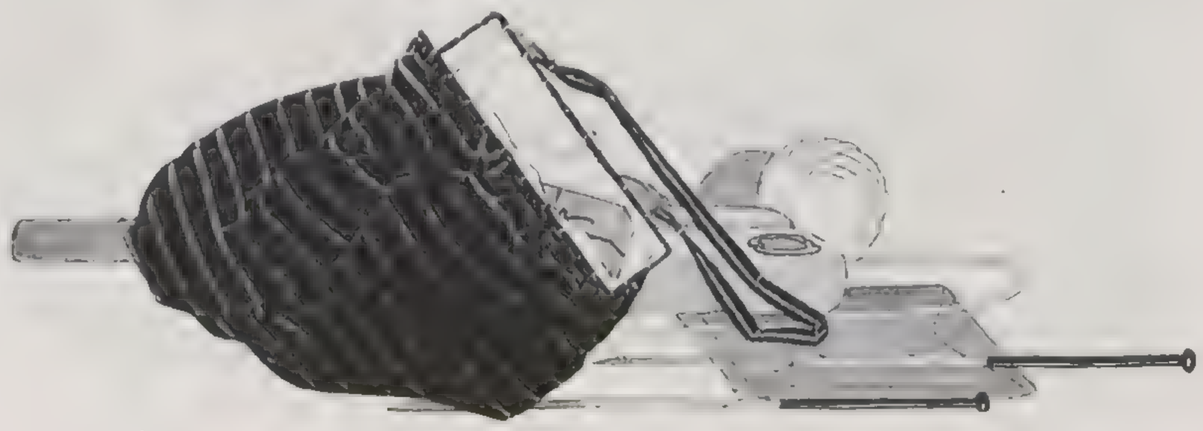
A sleeveless blouse to be worn with an Eton jacket or with a frock which must have a vest is sketched in the middle and to the right on this page. This particularly dainty blouse is of flesh coloured Georgette crêpe with a pleated vest and a collar of white Georgette crêpe. A narrow black tie slips under the collar, which is fastened by small pearl buttons. A soft bow of black ribbon relieves the severity of the tucked organdie vestee sketched in the middle and to the left on this page. The collar is of double thickness and cut to give a perfectly round neckline. This useful accessory may be ordered in blue, tan, flesh, or white organdie, and is very charming in any of these shades.

The small head sketched to the upper right of the grouped drawings on this page shows a smart version of the mourning veil. The rather heavy hexagonal mesh of which the veil is made is banded with soft chiffon. This type of veil is most effectively worn with the band of the heavier material brought under the chin and up over the back of the hair, to be tied in a soft bow or simply tucked in the rim of the hat.

"Please carry your packages home," is one of the prominently displayed slogans to promote the conservation of labour in many of the shops, and the carrying of these packages is facilitated by the bags of various sizes and fabrics which the shops are now offering. One highly desirable feature of these bags is that there is ample room left for one's knitting. The bag sketched at the bottom of this page is heavy black moire silk with a double hair-line stripe of blue, and the lining is of grey satin. A coin purse of this satin fits into a shirred pocket. The knitting-needles which are shown in the same sketch are more obviously patriotic than the bag, since they are painted in broad bands of red, white, and blue. They are bone and come in various sizes and lengths.

CAREFUL SELECTION OF COSTUMES

To find clothes which are within the limit of the average war income and still have a decided fashion interest, is sometimes exceedingly difficult. The frocks, the coats, and the hats illustrated on these pages are the results of unceasing search and careful selection from the best



Now that, for the sake of conservation of labour, one carries one's own packages, a black moire silk bag has been designed to hold them and knitting, too; $12. The knitting-needles are bone, banded with red, white, and blue; 65 cents a pair



This frock is made in navy blue serge, the bodice is slashed and bound with satin,—that's why it looks like an Eton jacket; $25. The soft hat is chenille; any colour, $15

offerings of the New York shops. Vogue has worked not only in conjunction with the buyers of these shops, but also with the manufacturers, and in many instances the designs are ours exclusively and the values unobtainable elsewhere.

A plain weave of covert cloth in a warm shade of tan is used for the coat sketched at the upper right on this page; it is lined with satin of the same colour. With all the good qualities of the regulation top-coat, it has none of its commonplace features; the convertible collar, the deep cuffs, the pockets, and even the belt are developed on entirely original lines, making this coat one of the best practical wraps of the season. The hat sketched with this coat is made of purple faille and purple liséré straw with double wings of small purple quills clipping either side of the gracefully curved brim.

THE MILITARY INFLUENCE

The coat sketched at the lower left on this page is a delightful outcome of the influence of things military on the world of fashion. To the straight-belted coat with an inverted box pleat in the back has been added a detachable cape and a high muffler collar which may also be worn rolled away from the throat. It is interesting to know that this coat is tailored and finished, as are the service greatcoats, with a short fitted lining of the same fabric. The hat is of a fine milan straw with a black taffeta inner brim and a curled quill placed right in the middle of the front.

Straight soft lines, whether they be achieved by panels, clever drapings, or tunics, are the salient characteristics of the clothes shown at the Paris openings this spring. In the frock shown at the lower right on this page, the rolling collar, high at the back, the soft girdle giving the lengthened waist-line, the smartly cut sleeve, the long tunic with its deep hem, and the narrow underskirt,—all these show the careful working out of the best features of the French shops. The material is a fine quality of Georgette crêpe in either beige, Copenhagen, or navy blue, over flesh coloured china silk.

SERGE, THE EVER FAITHFUL

Serge in an excellent shade of blue is used in the frock sketched at the upper left on this page. The sides of the rather tight-fitting bodice are slashed to give a suggestion of the Eton jacket to the silhouette. A noteworthy touch is the narrow black satin binding which finishes these slashes, as it does the neck-line and the edges of the flaring tunic. The chemisette is of Georgette crêpe and may be had in either old blue or white, with a double row of tiny pearl buttons. Soft lustrous chenille makes the entire hat shown in this sketch. The pliability both of the tam-o'-shanter crown and the rolling brim makes this hat becoming to many types of women, as it may be shaped to suit the features of the wearer. It may be ordered in almost any colour, and in the lighter shades it is excellent for sports wear.

Black Georgette crêpe and crêpe de Chine are combined with dull black beads and a crape collar in the charming mourning costume sketched in the middle at the bottom of this page. Distinctly a frock of this season, the lines and materials are so delicate that this garment will appeal to the most conservative women. The hat shown here is of Georgette crêpe and grosgrain ribbon, and the veil is banded with either ribbon or Georgette crêpe, although it may be had with the more traditional edge of grenadine or crape. For other than mourning wear, the frock may be had in navy blue, or even in black with a Georgette crêpe collar, and the hat is also made, with equal effectiveness, in tagal straw.



The coat is of tan covert cloth and has all the advantages of the top-coat and none of its commonplace features; $48. Purple faille, liséré straw, and wings make the hat; $21



Undoubtedly, this coat of trench cloth in olive drab shows the military influence; $40. The hat, of fine black milan straw, is trimmed with a single curled quill directly at the front; $20



Of beaded Georgette crêpe and crêpe de Chine, this frock may be had for mourning wear or in navy blue; $35. The cap, for mourning wear, is of Georgette crêpe; $18: or in tagal straw; $15



Georgette crêpe of a fine quality fashions this particularly well-designed and simple frock with its rolling collar, soft girdle, and long tunic; in beige, Copenhagen, or navy blue; $27.50

VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERNS MAY BE PURCHASED AT THE VOGUE PATTERN SALESROOMS:

NEW YORK CITY: B. Altman & Co., Fifth Avenue—The Vogue Company, 19 West 44th Street
NEWARK, N. J.: L. Bamberger & Co.
PHILADELPHIA: Empire Building (Room 304), 13th and Walnut Streets
BALTIMORE: The Jennings-Thomas Shop, 526 North Charles Street
RICHMOND: The Gift Shop, 320 East Grace Street
PROVIDENCE: Gladding Dry Goods Co.
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BUFFALO, N. Y.: Flint & Kent
LANCASTER, PA.: The Donovan Company
PITTSBURGH: Joseph Horne Co., 5th and Penn Avenues
CLEVELAND: Halle Brothers, Euclid Avenue
CHICAGO: Stevens Building (Room 932) 20 N. Wabash Avenue
ATLANTA: The Smart Shop, Connally Building (Room 203)
LOS ANGELES, CAL.: Bullock's
SAN FRANCISCO: 233 Grant Avenue, Joseph Building
SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue
ATLANTIC CITY, N. J.: Braunstein-Blatt Co.
MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building



Waist No. G4222. Skirt No. G4223. This frock all of organdie or Georgette crêpe has little pleated quillings. Using several thicknesses of the material for different sections of the frock gives a new effect



Frock No. G4229. One side of the surplice waist is cut in one piece with the abbreviated tunic of this charming afternoon frock; the pattern affords a novel and most becoming way of conserving fabric





Blouse No. G4232. New in the ranks of sleeveless overblouses is one with long revers; the pattern of an underblouse to which sleeves are attached is included



Waist No. G4241. Skirt No. G4242. An embroidered or braided motif is the factor transforming this separate blouse and two-piece skirt into a costume

Waist No. G4225. Skirt No. G4226. The practical wardrobe includes a foulard frock. This design allows the use of contrasting Georgette crêpe or organdie

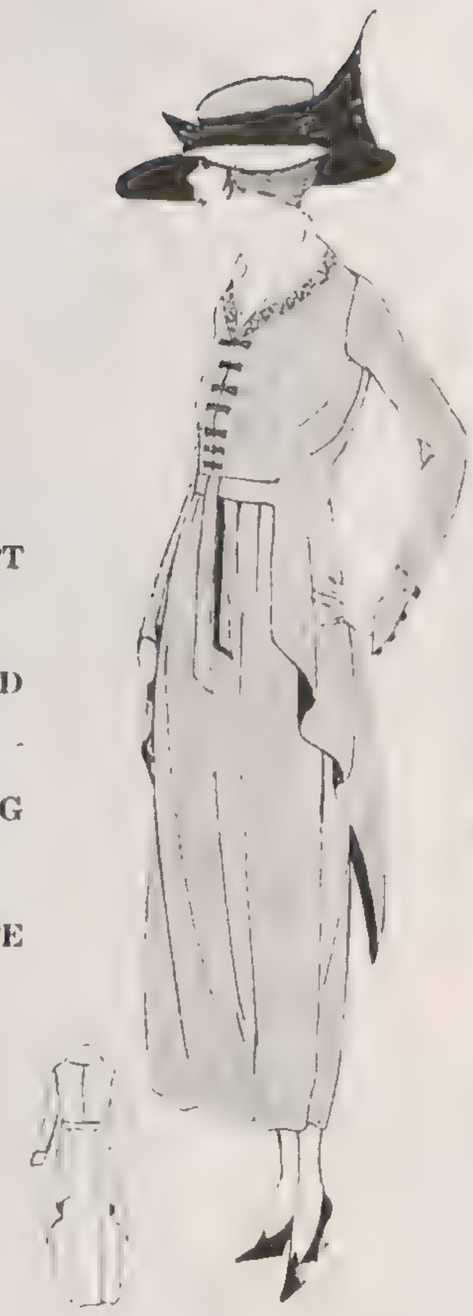


Waist No. G4056. Skirt No. G4057. This frock, which has a separate waist and skirt, uses 3¾ yards of 54-inch jersey



Waist No. G4075. Skirt No. G4076. Both the surplice closing and the tunic, cut in one piece, give a very becoming line

THE NEW TUNICS ADOPT VARIOUS WAYS AND MEANS OF ACHIEVING THE NARROW SILHOUETTE



Waist No. G3735. Skirt No. G3736. The tunic is cut in one piece with the waist; the frock requires but 5½ yards of foulard



Frock No. G3965. A becoming frock with the approved slim silhouette requires but 5 yards of material 54 inches wide



Frock No. G4224. An unusual costume frock, cut in but three pieces, is equally smart when made of jersey or of gingham



Waist No. G4028. Skirt No. G4029. This Russian blouse requires 3¼ yards of 40-inch satin; 2⅜ yards will make the skirt



Waist No. G4086. Skirt No. G4087. The waist and tunic require 2⅜ yards of 40-inch material; 2⅜ yards for the skirt



Waist No. G4112. Skirt No. G4113. Only 2 yards of crêpe are required for the surplice waist; 3 yards will make the draped skirt



Frock No. G4070. A really quite unusual one-piece frock with a new Zouave effect, requires but 4 yards of 50-inch material, for all its fulness



Coat No. G4100. Skirt No. G4101. The coat requires 2⅜ yards of 54-inch silk jersey; the skirt may be of satin or jersey; 2½ yards are used



Coat No. G4102. Skirt No. G4103. A most becoming way to accentuate a slim silhouette is with two materials; suit requires 3¾ yards, 54-inch width



Coat No. G4098. Skirt No. G4099. The coat may be made from 2 yards of yellow duvetyn and worn over a skirt requiring 1⅞ yards of 54-inch material



Waist No. G4227. Skirt No. G4228. The two-piece underfrock is of natural linen, the sleeveless blouse and tunic are of rose Georgette crêpe



Waist No. G4091. Skirt No. G1092. A separate waist and skirt cleverly simulate a costume frock and require but 4 yards of gingham or calico

THESE FROCKS AND SUITS HAVE THAT SIMPLICITY OF LINE SO DESIRABLE FOR MORNING HOURS



Frock No. G3864. This frock with odd belt arrangement actually boasts a 2 yard width and still requires but 3¾ yards of 54-inch material



Waist No. G4064. Skirt No. G4065. The tunic and blouse are in one; the former may be lengthened to a one-piece frock; 4 yards, 54 inches wide



Coat No. G4132. Skirt No. G4133. An Eton suit with a peplum cut in one piece with the back, requires 5 yards of 40-inch taffeta



Coat No. G4162. Skirt No. G4163. Either silk or wool jersey may make this becoming suit which requires 3⅞ yards of 54-inch material



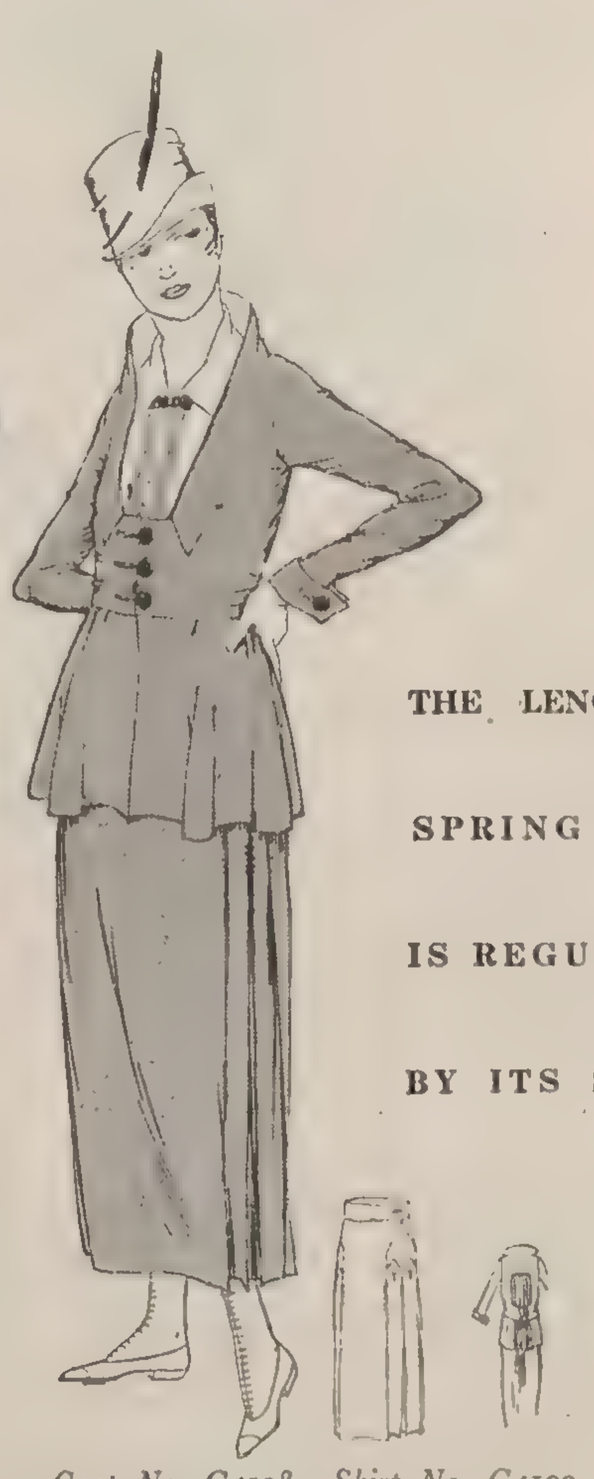
Coat No. G4157. Skirt No. G4158. The waistcoat may be worn inside or outside this smart coat; the suit uses 4⅜ yards of 54-inch material



Coat No. G4230. Skirt No. G4105. The sleeveless suit requires 3⅛ yards of 54-inch material, the blouse, but 2 yards of 36-inch material



Frock No. G4210. The one-piece frock may be worn with or without the Zouave jacket which is included in the pattern; the costume requires 3¼ yards of 54-inch material



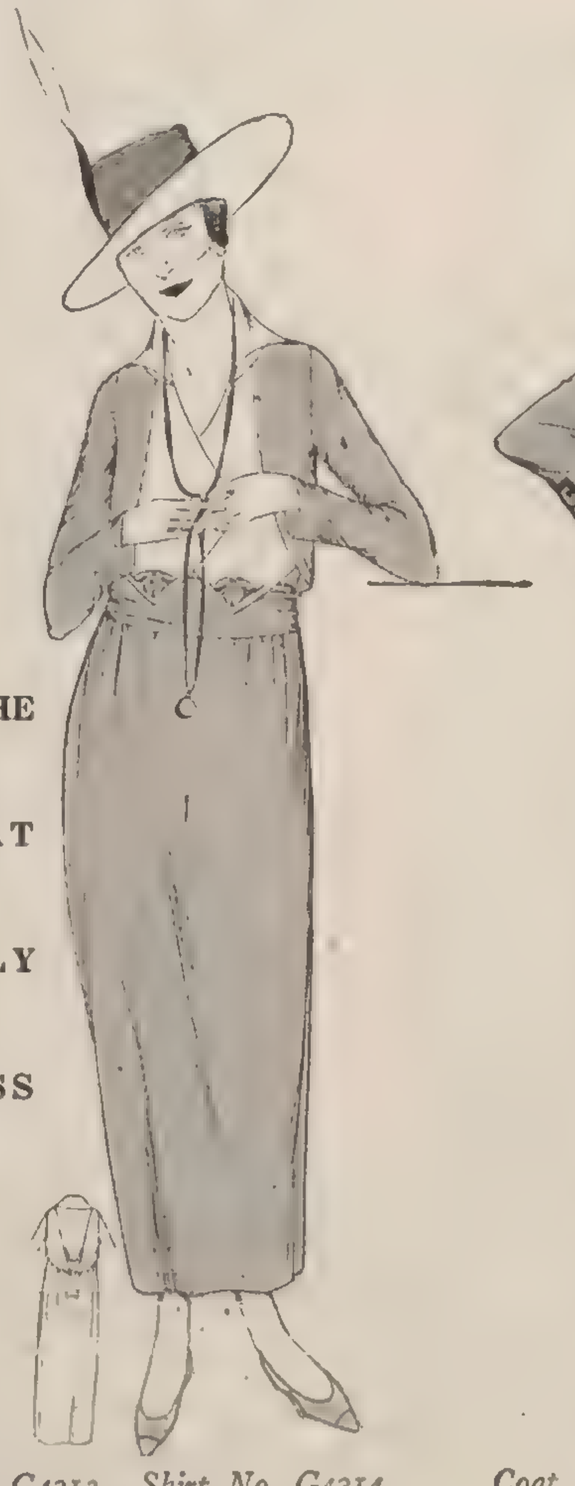
Coat No. G4108. Skirt No. G4109. The coat, with its novel neck-line, requires but 2 yards of 54-inch material; 2⅞ yards are required for the skirt with its pleated panels

THE LENGTH OF THE

SPRING SUIT COAT

IS REGULATED ONLY

BY ITS SMARTNESS



Coat No. G4213. Skirt No. G4214. An Eton coat of serge may have a set-in waistcoat and collar of tricotine; only 1⅜ yards of 54-inch material are required to make it



Coat No. G4217. Skirt No. G4218. It simplifies matters to make one of the new Etons kimono fashion, in one piece, and it is logical to wear a Zouave hip-yoke with it



Waist No. G4235. Skirt No. G4062. The convertible collar is cut in one with the front of the blouse, and the pockets and skirt yoke are cut together



Blouse No. G4120. A version of the waistcoat blouse, which may be made either with or without sleeves, requires 1⅞ yards of 40-inch material



Blouse No. G4219. An easily made blouse which buttons in the back has an exceedingly new and becoming collar and a simulated shoulder opening



Blouse No. G4069. A kerchief collar is used for a sports blouse which requires but 1½ yards of 45-inch material



Blouse No. G4220. This is a new way to cut a blouse in one piece which includes the turned back front revers



Waist No. G2498. Skirt No. G2499. A well-cut frock of calico, with collar and cuffs of white organdie, requires just 5¼ yards of 42-inch material



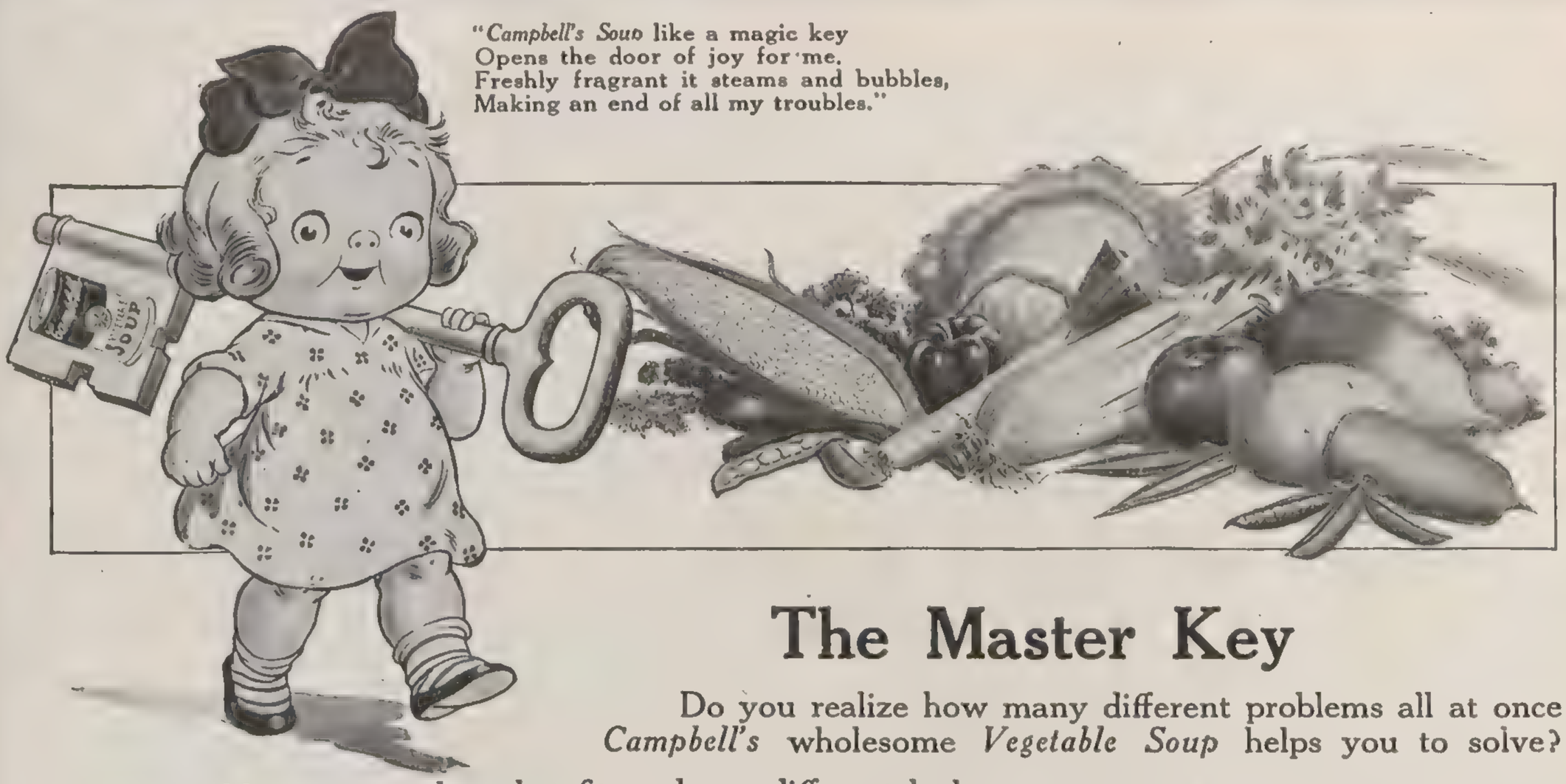
Blouse No. G3961. A blouse which has its yoke and sleeves cut in one piece requires only 2¾ yards of 40-inch material

EIGHT PATTERNS OF BLOUSES WITH UNUSUAL

COLLARS OF WHICH NO TWO ARE SIMILAR



Waist No. G4211. Skirt No. G4212. This overblouse pattern includes one for an underblouse. The overblouse uses 1⅞ yards of 36-inch material



The Master Key

Do you realize how many different problems all at once *Campbell's* wholesome *Vegetable Soup* helps you to solve?

It is like a master key that fits a dozen different locks.

There is the economy problem, then the problem of providing three inviting meals a day —with all kinds of appetites to suit; the problem of helping out the National food program while at the same time you maintain your family's health and condition. Finally comes the problem of gaining a little time from your busy household affairs to help in other ways that aid and comfort Uncle Sam and his gallant boys.

All these problems are simplified and made easier by

Campbell's Vegetable Soup

It is a nourishing, tempting, economical food—a labor saver and a time saver.

In this wholesome soup we combine nutritious vegetables and strength-giving cereals with a rich stock made from selected beef.

We include choice white potatoes, Canadian rutabagas, Chantenay carrots, small peas, baby lima beans, Country Gentleman corn, rice, barley, okra, Dutch cabbage and fine tomatoes.

With these we blend fragrant celery and parsley, "alphabet" macaroni, and a snappy flavoring of leek, onion and sweet red peppers.

Here is a savory and inviting soup that delights and satisfies the whole family as often as you give it to them.

It obviates the excessive use of meat and it furnishes necessary body-building elements which meat alone cannot supply.

In using it you have no expense for extra materials, no labor, no cooking cost, no waste.

It is complete in itself, so hearty you can practically make a meal of it, and all ready to serve in three minutes at any time.

Let your grocer bring you a dozen or more, and always have it handy.

21 kinds 12c a can

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Beef
Bouillon
Celery
Chicken
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Clam Bouillon
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Consommé
Julienne
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Mulligatawny
Mutton
Ox Tail
Pea
Printanier
Tomato
Tomato-Okra
Vegetable
Vegetable-Beef
Vermicelli-Tomato



Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL



SCHWARCZ TAILORED SUITS, COATS and DRESSES are to be found in those shops which cater to women who must have clothes distinction to the last degree.

MAX M. SCHWARCZ
& COMPANY
137-141 MADISON AVE.
NEW YORK
Makers
at Wholesale
only



Blouse No. G3963. A separate blouse of grey linen may have collar and cuffs of rose organdie; only 2⅝ yards of 36-inch material are required

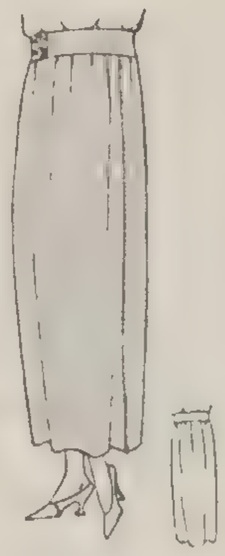


Blouse No. G4018. This waistcoat blouse of unusual cut has a becoming convertible collar and requires but 2⅜ yards of 36-inch material

PATTERNS OF A WAISTCOAT BLOUSE AND A SPORTS BLOUSE, AS WELL AS FIVE DISTINCTIVE SKIRTS, REPORT THE NEWEST WHIMS OF FASHION



Skirt No. G4060. A draped two-piece skirt which measures 1½ yards at the lower edge, requires 2¾ yards of 40-inch material



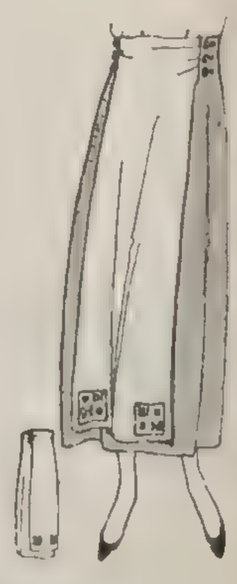
Skirt No. G4156. Especially designed to launder well is this skirt which is cut in two lengths of 27-inch material, requiring 2⅞ yards



Skirt No. G4071. This distinctive two-piece draped skirt requires 2⅞ yards of 40-inch material



Skirt No. G4068. An unusual note is supplied by the turned back sections of contrasting material



Skirt No. G4067. A contrasting material may make the free panels of this very new two-piece skirt



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Delightful Interiors



Success in the planning of a room depends upon the grace of good judgment, rather than lavish expenditure—

¶ Indeed, some of the most delightful interiors are those in which the appointments are quite simple in character—yet so well disposed in relation to their setting that the whole effect is pleasing beyond expression.

¶ The opportunity to achieve such results is nowhere better presented than at these interesting Galleries. On view here are many simple yet singularly charming groups and occasional pieces of Furniture at well within a moderate cost. In addition there are Reproductions of every historic epoch, admirable examples of English Upholstery, quaint Decorative Objects, modern and ancient Oriental Rugs—all a part of the well-appointed town or country house of today.

Suggestions may be gained from de luxe prints of interesting interiors, sent gratis upon request.

New York Galleries

Grand Rapids Furniture Company
INCORPORATED

34~36 West 32nd Street
New York City

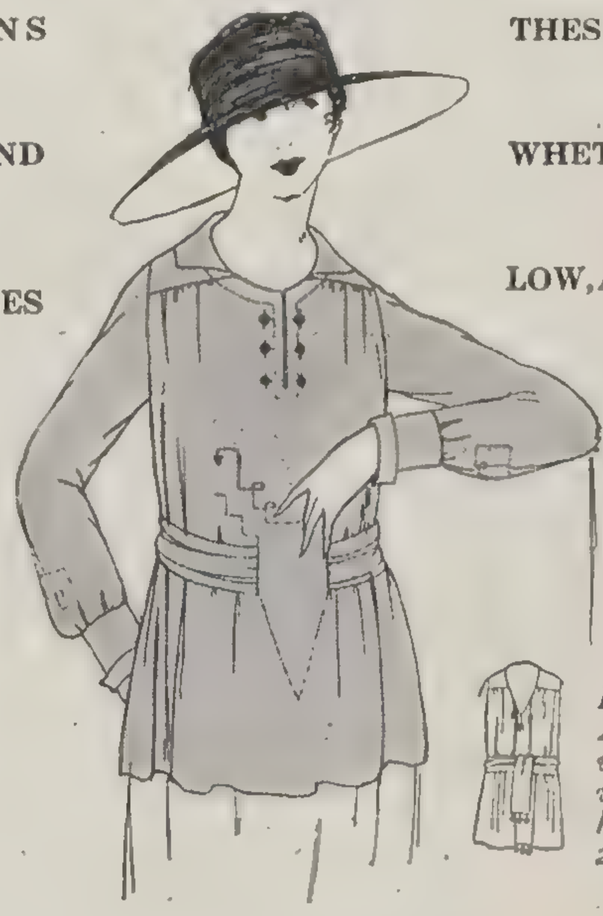


Blouse No. G4233. An overblouse which is equally smart when of sports material or of satin, may be worn with a simple chiffon frock



Blouse No. G4241. A becoming model which slips on over the head and has a new collarless neck-line is sure to be favoured this spring

FIVE PATTERNS OF SIMPLE AND UNUSUAL BLOUSES THESE NECK-LINES, WHETHER HIGH OR LOW, ARE BECOMING



Blouse No. G3935. A Russian blouse which slips on conveniently over the head, requires but 2⅜ yards of 40-inch material



Blouse No. G4221. This blouse has a convertible collar which is equally smart when worn with a tailored stock of black satin or when it is rolled low



Blouse No. G4041. A blouse to match the suit has a waistcoat and collar of piqué or satin; for the blouse and waistcoat, 2¼ yards are required



Mrs. Castle's own interpretation of the patriotic silhouette in golden brown Corticelli Service Taffeta—a heavier weight that takes the place of woolens for everyday wear. "It's a beautiful color and quality—ideal for a street frock," she says. The characteristic tunic and plaited skirt are set off by white organdie collar and cuffs.



Because it's a dance frock, Mrs. Castle chose pale blue Corticelli Taffeta in a quality light as thistledown, with ruffles and facings of a fascinating orchid shade. The side panels she drapes back in pannier fashion when she is not dancing.



Mrs. Castle's way with Taffeta





THIS summer of all summers is to be a season of Taffeta. It will be at once the most chic, the most practical and the most patriotic fabric for you to wear.

There is a Corticelli Taffeta in the lightest, daintiest weave—so soft it's almost fluffy. That is the Corticelli Taffeta Mrs. Castle chose for the characteristic dance frock pictured above. It comes in all wanted evening shades.

Then there is Corticelli "Service" Taffeta, a heavier weight—wonderful in its wearing quality and an ideal substitute for serge or the other woolens we used for street frocks before we had to conserve wool. Ask for it, to see precisely the taffeta which Mrs. Castle chose in golden brown for the dress at the left.

For satin in a soft weave, rich and lustrous, there is Corticelli Satin Patria—also one of Mrs. Castle's favorites. For silk and wool, ask for "Gilt Edge" Poplin which Mrs. Castle has used for an Eton frock for summer.

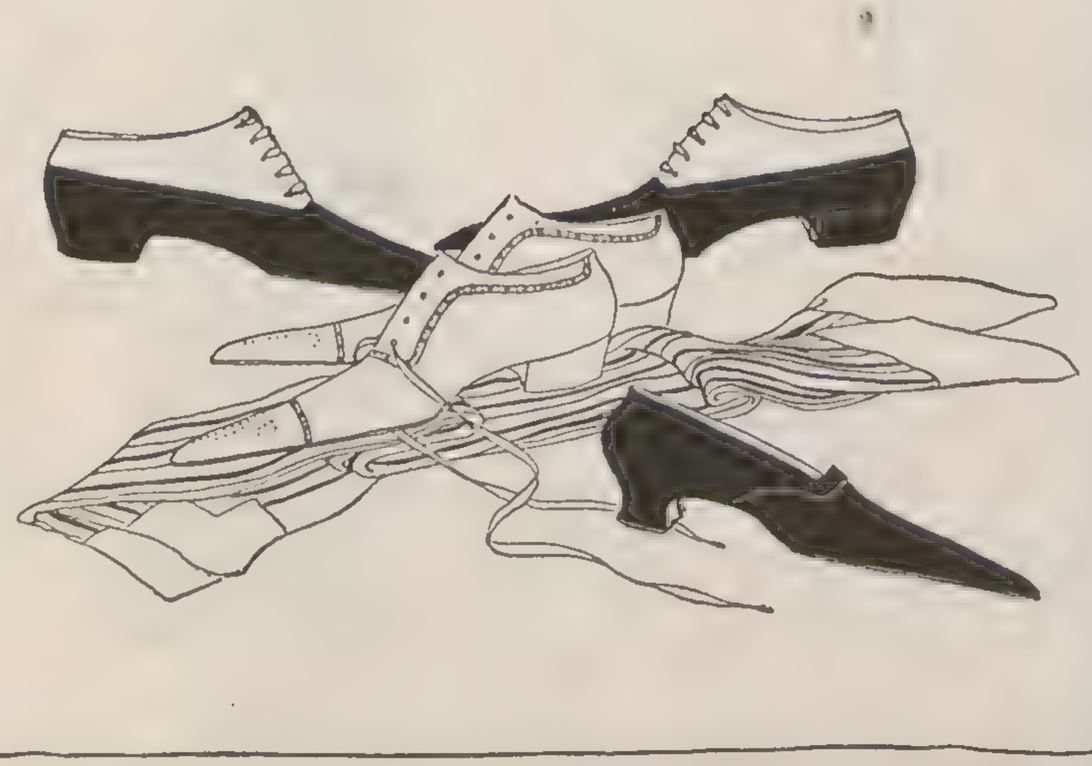
You will find Corticelli Dress Silks in your own town or city. If your store has not a complete exhibition of the newest Corticelli Dress Silks, please write us. Address Corticelli Silk Mills, 32 Nonotuck Street, Florence, Mass.

Also makers of Corticelli Spool Silk, the famous C M C Crochet and Embroidery Cottons and the new Corticelli Yarns.

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381 Fifth Avenue New York
Exclusive footwear for Women





Child's Frock No. G3447. Sizes, 2 to 6 years. This play frock can be made from 2⅛ yards of 36-inch gingham

Child's Frock No. G4202. Sizes, 6 to 12 years. Both the overdress and the guimpe are included in this pattern

PATTERNS OF FROCKS FOR LITTLE MEN AND

WOMEN OF FROM TWO TO FOURTEEN YEARS



Boy's Suit No. G4117. Sizes, 2 and 4 years. These businesslike rompers can be made from but 2⅝ yards of 27-inch material

Child's Frock No. G4204. Sizes, 2 to 8 years. The raglan sleeves of this two-piece slip-on frock fit well and are easy to make

Patriotism and Smartness Hand in Hand

IN this bitter war year, patriotism may be served and smartness achieved by wearing Betty Wales Dresses.

By buying Betty Wales Dresses you can make real economies.

By buying Betty Wales Dresses instead of making your own clothes you can release yourself from the tedium of dressmaking and give your time to Red Cross or war relief work—serving your country and presenting a smart appearance at the same time.

Our business is good; we are making many dresses. We suggest, however, that the woman whose wardrobe is already well stocked, buy only such Betty Wales Dresses as she really needs—in order that women to whom their economy and quality are very important may not be deprived of an opportunity to buy them.

Betty Wales Dresses

On sale at one exclusive Betty Wales Agency in each city. Only the genuine Betty Wales Dresses bear the Betty Wales label. Send for free Style Book or 20c for statuette of Betty Wales Lucky Ploshkin.

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15 EAST 52ND STREET
NEW YORK

214 BELLEVUE AVENUE
NEWPORT



Child's Frock No. G4203. Sizes, 10 to 14 years. The collar, belt, and pockets are odd on this frock requiring 2⅝ yards of 54-inch material



Child's Frock No. G4140. Sizes, 8 to 12 years. Just 2½ yards of chambray will make this frock with the surplice collar and the laced back panel

PATTERNS OF FROCKS AND A TOP-COAT SHOW NEW SPRING FASHIONS FOR THE YOUNGER SET



Child's Coat No. G4129. Sizes, 4 to 8 years. A practical top-coat with set-in sleeves and convertible collar requires 2⅜ yards of 40-inch material

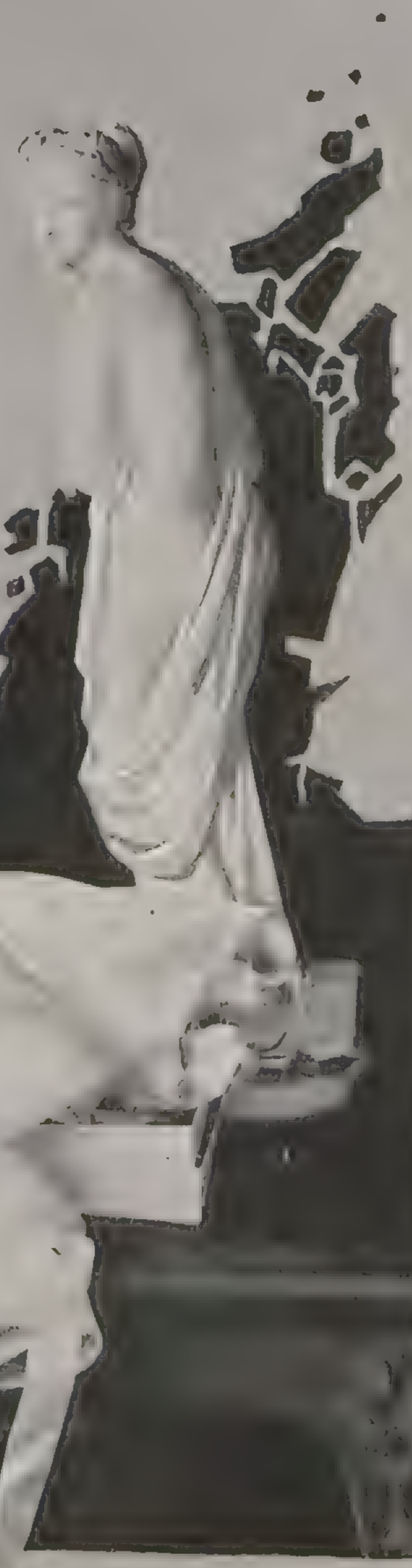


Smock No. G3073. Sizes, 2 to 6 years. This attractive smock requires but 2⅛ yards of 45-inch material; the trousers may be made from 1 yard



Only a heart of marble could resist

VAN RAALTE
"Niagara Maid"
SILK UNDERWEAR



"IT'S so luxuriously soft and lustrous, so utterly and adorably feminine! And it really fits in your own size! The fabric is pure glove silk that keeps its wonderful style through long wear and many launderings. Do you wonder Van Raalte Niagara Maid Silk Underwear is a real economy?"

Sold at all good shops

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Afternoon Dress of Coin-Spot Foulard - $38.50

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Apparel for
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Shirts of Handkerchief Linen,
Buster Brown Model, $4.50

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Fifth Avenue New York

FOR THE HOSTESS

OF course, we are all patriotic, and, of course, if food will win the war, we are willing to submit to any restrictions and regulations; but all the same, many housekeepers who are trying patriotically to have one or two meatless days a week are experiencing considerable difficulty in pleasing their households. It is an unfortunate fact that, though the women manage to make a satisfactory meal of vegetables, the men either rebel openly or leave the table in that ominous silence which indicates culinary failure.

"No one need worry about my being extravagant in my meals," said one husband recently. "I don't want expensive foods or wasteful dishes. Give me simple meals."

Inquiry elicited the information that his idea of a simple meal was one composed of a thick steak, potatoes swimming in butter, and a good pie with shortening and sugar galore. And these are the very things that patriotism would ask him to deny himself.

MEATLESS MENUS THAT BALANCE

To plan meals made up of vegetables and the other foods which are sanctioned by the Government and which will please the male members of the family is a task demanding thought and knowledge. One of the difficulties of this question of meatless menus is the need for a correct balance of food values. Every meal should be planned with a real knowledge of this matter, lest one should be asked to sit down to a repast composed mainly of macaroni, rice, and potatoes, with a cornstarch dessert. Such a superabundance of starch would tax the digestion of an ostrich. And meatless meals, besides requiring a knowledge of dietetics for their composition, must be prepared with more than ordinary skill in order to avoid monotony. Only a really good cook who understands the piquant art of seasoning can prepare a meatless menu successfully, while almost any kind of a cook can broil a chop or a steak, boil some vegetables, and, by adding a salad or a fruit dessert, offer a balanced ration.

Permission from the Food Administration for use of poultry, fish, and game gives wide latitude in the planning of "meatless" meals, if one's housekeeping budget is large. "Meatless," as Washington uses it, means the elimination of mutton, beef, and pork. It is easy to imagine situations when neither game nor fish is available for the table, and a diet of poultry has palled. To meet this need, one hostess has devised several menus made up entirely of vegetables, without a trace of meat, and she has tried these dishes on her masculine guests of all nationalities,—English, French, American, and Italian—with such success that it seems worth while to reproduce them for the readers of this page.

TOMATO CURRY

An onion, finely chopped, is browned in the frying-pan with a sliced banana and a chopped apple. The strained contents of a can of tomatoes or six fresh tomatoes cut in pieces are then added. If canned tomatoes are used, the juice may be saved for soup or sauce. When the tomatoes are thoroughly cooked with the onion and fruit, two tablespoonfuls of cornstarch or flour, blended with a teaspoonful of curry powder into a paste with a little milk, are added to the mixture. Some people like far more curry powder than this. Milk may be added to thin the flour as it cooks in the hot tomato mass, if necessary. Worcester sauce, chutney, or any spice such as clove, may be added to taste. Boiled rice, cooked in rapidly boiling water and then steamed over boiling water, so that the grains are swelled and separate, should be served with the curry.

MUSHROOM PANCAKE

Cut one pound of mushrooms into pieces and brown in a small amount of butter substitute or bacon fat. Pour on two cups of water and stew gently for half an hour, thicken with a little barley flour blended into a paste, and season with salt and pepper. Have ready a pancake, made with one cup of milk, one cup of flour, one egg, and a tablespoon of butter substitute which has been melted. This mixture should be stirred into a smooth thin batter and baked in a quick oven. If a little of the melted butter is poured into the pan in which it is baked, the pancake will puff up lightly, soufflé fashion. Cut the pancake in two pieces, lay the stewed mushrooms on one half, and cover with the other, pouring the sauce or gravy around the whole. Serve very hot. Milk may be used instead of water for stewing the mushrooms, as it is, of course, richer. Barley or potato flour may be substituted for the wheat flour, but in this case less should be used and great care should be taken to add it slowly to the mushrooms, as it cooks more quickly.

TWO MENUS FROM OSCAR

There are occasions in every household which call for special feasting, and for such occasions, Oscar, of the Waldorf-Astoria, suggests the following menus. They are quite suitable for formal dinners in these war-times, yet they comply with the food regulations.

Oyster Cocktails
Bisque of Lobster, Kennebec
Celery Radishes Olives
Roasted Squab Chicken en Casserole
Green Peas and Carrots, Vichy
Hearts of Lettuce, Alsace
Rice Puddings
Coffee

Deep Sea Oysters
Vegetable Soup, Mongol
Celery Radishes Olives
Medaillon of Sole, Lobster Sauce
Tomato Stuffed with Cucumber
Baked Beans with Molasses
Hot Corn Bread
Hearts of Lettuce, Cheese Dressing
National Water-ices
Waldorf War Cake
Coffee



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AT LAST comes to you a dependable snap. One made for you. Endorsed by modistes and dressmakers, and sold in the places where you shop.

Wilsnaps always *will snap* and *stay snapped*, yet open at a touch. Correct and uniform in action, Wilsnaps give the durable service you have a right to expect.

Be forehanded. Buy several cards. Keep them with your sewing things. Then when you want a dress fastener that will snap, rust-proof Wilsnaps are ready to begin their splendid service for you.

THE WILSON FASTENER CO., *Makers*, 117 E. St. Clair Ave., Cleveland, O.

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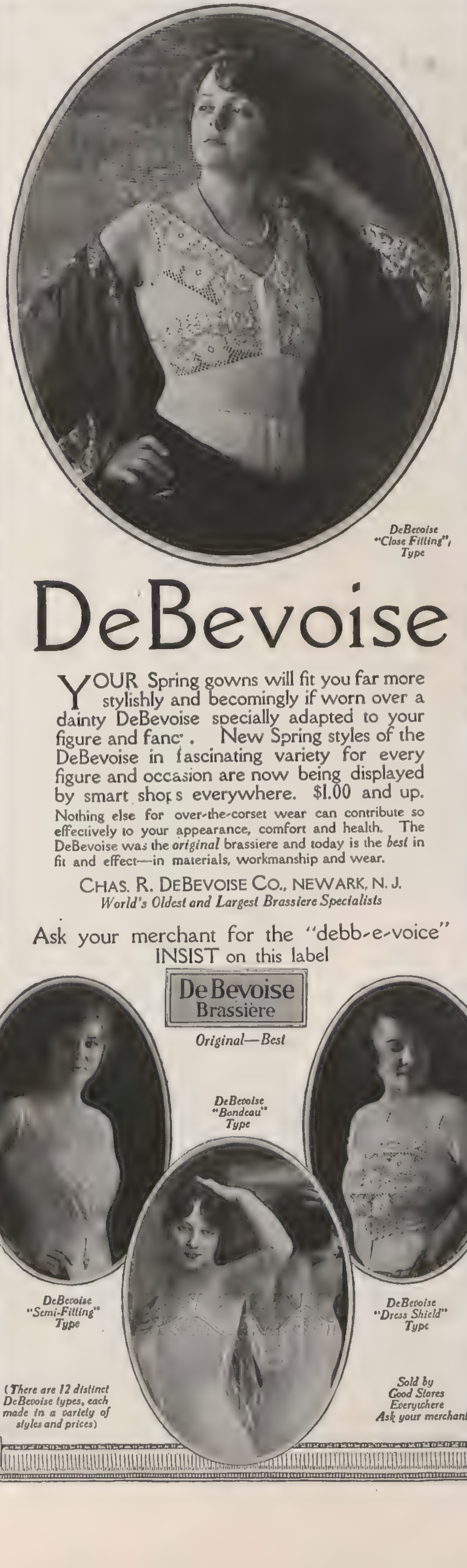


Look for this card orange-colored— 10¢ Everywhere

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FASHION'S FASTENER



DeBevoise "Close Filling" Type

DeBevoise

YOUR Spring gowns will fit you far more stylishly and becomingly if worn over a dainty DeBevoise specially adapted to your figure and fancy. New Spring styles of the DeBevoise in fascinating variety for every figure and occasion are now being displayed by smart shops everywhere. $1.00 and up.

Nothing else for over-the-corset wear can contribute so effectively to your appearance, comfort and health. The DeBevoise was the *original* brassiere and today is the *best* in fit and effect—in materials, workmanship and wear.

CHAS. R. DEBEVOISE CO., NEWARK, N. J.
World's Oldest and Largest Brassiere Specialists

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INSIST on this label

DeBevoise Brassière
Original—Best

DeBevoise "Bandeau" Type

DeBevoise "Semi-Fitting" Type

DeBevoise "Dress Shield" Type

(There are 12 distinct DeBevoise types, each made in a variety of styles and prices)

Sold by Good Stores Everywhere Ask your merchant

The fine sachet to be used as an after-the-bath powder has an added charm when it comes in this exquisite cloisonné jar which holds about 4 ounces; price, $12



ON HER DRESSING-TABLE

THE art of perfuming is one that the fastidious woman soon masters after she has progressed beyond that crude stage of earlier years when she applied an essence to the handkerchief and let it go at that. There are sachets, concealed in the form of pads and hangers, for her to use in all the receptacles containing personal belongings, and she has learned how to apply perfume to the body by the proper use of a toilet-water, after the bath and while the skin is still warm. The skin absorbs and retains a fragrance better when the pores are open. Needless to say, it is important to use only the purest of perfumes for this purpose.

A POWDER THAT IS A SACHET

One of the perfumers in Paris prepares a sachet of as fine a quality as face powder, and which may be used for powdering after the bath. This is the last word in perfuming and a real triumph. Such a sachet must, of course, match the essence that is to be sprayed on as a final touch to the toilet, giving just a lingering suggestion of a fragrance. The suggestion of this particular sachet, with its attendant series of essences, toilet-water, and talcum, is happily characteristic of Oriental perfumes,—it brings to mind pictures of the pyramids and mosques of Egypt; it even makes one feel and smell the mysterious atmosphere of the East. The delicate and elusive fragrance and the unusual excellence of this perfume account for the fact that it is fast gaining preference among the most discriminating. In a novel papyrus box tied with gold ribbon, a three and one-half ounce bottle of this golden-hued extract may be bought for $6.50; a two-ounce bottle costs $4. An eight-ounce crystal bottle containing the toilet-water is priced at $5.75, and the exquisitely fine face powder belonging to the series comes in four shades at $2 a box. The sachet powder, priced at $1.50, may also be used as a body powder and completes the series, bringing with it memories of an Oriental garden and the added charm of being different from other perfumes.

Speaking of powders, there is a particularly good one that may be used on the most sensitive complexions; it adheres well without drying the skin. This is a French powder and may be bought in any one of four shades for 65 cents a box. Concealed in the cover is a tiny silk hemstitched handkerchief with a wool puff fastened in the centre, and a draw-string; this forms a convenient little vanity bag to tuck in the purse. Such a puff is also sanitary, as it is easily washed.

When a woman with an exquisite skin propounds her theories on the care of the complexion, her arguments carry conviction; so, also, do the recipes for the creams she has discovered. To begin with, this attractive authority does not believe that water, either hot or cold, should touch the delicate skin of the face. In her arguments, she says: "Would you put your finest pair of kid-gloves into a dish of water in order to clean them? Just as water would ruin the gloves in time, so will water ruin the skin eventually, drying it into wrinkles and a hard cuticle." Therefore, she suggests that a cream be used in the morning before the bath and wiped off afterwards. After a few days of this treatment, the worn-out tissues and the hard cuticle will begin to soften and be replaced by a delicate transparency. She also believes that soap should not be used on the face and only sparingly on the hands, as it has drying properties and is therefore inclined to dry the pores. There are two of these creams, one for the dry and one for the oily skin; it is important to choose the right one, if the results are to be satisfactory. The price is $3.50 a jar.

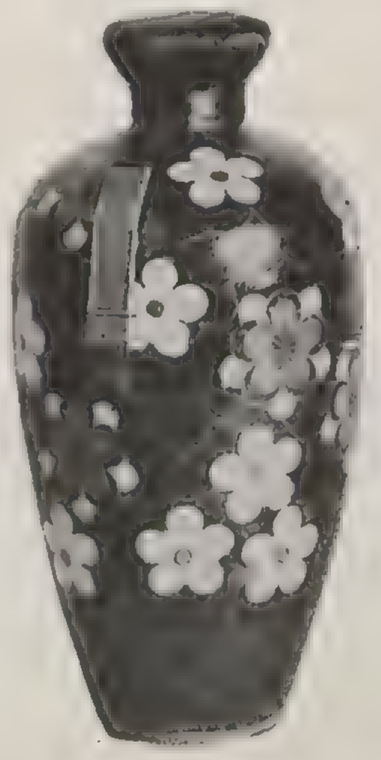
A LIQUID POWDER, NOT AN ENAMEL

After thoroughly cleansing the face with the cream in the morning, one should use the liquid powder prepared as a follow-up treatment. This gives a delightful finish to the toilet; when delicately rubbed in, it is not oily, but has a smooth clinging whiteness that in no way resembles an enamel. It is excellent to use as a base in the daytime. The properties contained in this liquid powder have the invigorating effect of a tonic and bring a natural freshness to the skin. It is delicately scented with lilac and is priced at $2.75.

The same specialist has compounded a skin tonic that tightens and tones the skin, causing a natural circulation of the blood. It is delicately astringent and especially recommended for flabbiness, as it possesses qualities that tend to make the skin firm; it should be patted in. The price of this preparation is $2.75.

The muscle oil, especially recommended for the aging skin, is for the tiny telltale lines about the eyes and ears and on the neck; price, $2.75.

As a finishing touch to these aids to beauty, a cream rouge that blends beautifully into the skin is recommended; it is natural in colour and soft in quality. This rouge may be bought for $2.50.



The sachet comes also in this tall cloisonné vase, holding about 10 ounces; $18

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown.



A Silk Glove is only as good as its finger tips

VAN Raalte Niagara Maid Silk Gloves are *double* tipped! Their "grace-line" cut enhances the beauty of your hands and their pure *silk* guarantees long and satisfactory wear. A guarantee in every pair. At good dealers everywhere.

Niagara Silk Mills, 5th Avenue at 16th Street, New York City
Makers of Van Raalte "Niagara Maid" Silk Underwear and Silk Hosiery

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Double-tipped **SILK GLOVES**

NEWPORT BOSTON MAGNOLIA

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Correct Modes For Spring & Summer
1918

96 BEDFORD STREET
BOSTON

MOTOR NOTES

THE winter just past has taught every American the vital necessity of saving coal. Probably more houses will be provided with weather-strips than ever before, and in like manner every precaution must be taken to conserve heat in the garage. Because the door of a private garage represents such a large proportion of the area of its exposed surface, leaving it open even for a short time will bring the temperature down to freezing-point. Furthermore, the time entailed in leaving the car and returning to the garage to close the doors often prevents the careless motorist from attending to this important duty. It is, therefore, not only the lazy motorist, but the one who is concerned with fuel conservation, as well, who will be greatly interested in the possibilities offered in an automatic door-closing installation which can be operated from any portion of the garage or from a corner of the driveway within convenient reach of the driver's seat. The device consists of a pneumatically operated arrangement which opens and closes the folding doors quietly but certainly by the movement of a lever located at any convenient point. There may be a number of such control levers, one, for example, to be operated from the house, so that the owner may make certain that the garage is securely closed for the night without the necessity of a personal trip thence. The device is easily installed, simple to maintain, and applicable to any type of garage, whether it be of concrete, wood, or brick. It may be obtained from Foss-Hughes Company, Philadelphia, Pennsylvania.

AN ADAPTABLE BODY

In spite of the popularity of the newer types of automobile bodies introduced during the past five or six years, the original standard bodies, such as the limousine, landaulet, and brougham are still in vogue. A combination of the advantages of more recent developments, however, with those of standardized types of a decade ago can be made to produce a body adaptable to every use and to every kind of weather. It has been done by a well-known manufacturer who has introduced the landaulet type of folding top to the sedan system of interior arrangement. This has resulted in a glass-enclosed body with removable windows, as in the conventional sedan. The roof, however, instead of being fixed permanently in place, folds back at the rear so that the tonneau can be entirely opened. The glass partition between the driver's compartment and the rear may be left in place to form a wind-shield for the occupants of the tonneau with the result that the latter may obtain the benefits of the sun and air without the dust and objectionable winds which usually accompany travel in an open touring-car. This design may be obtained in either the two-door or the four-door type and either with or without the separate front compartment feature; Daniels Motor Car Company, Reading, Pennsylvania.

Even though statisticians show us that the average passenger car is not used more than one-tenth of the time for "pleasure," the status of a tour or business trip is not changed if the passengers catch pleasing glimpses of river, hills, and trees. And snapshots make an ideal record of these trips. In fact, sane touring and photography go hand in hand, and it is this which has prompted one designer to include a camera-case as a part of the tonneau fitting of his "sport" model. This case consists of a neat leather box attached to the rear of the front seat and provided with a hinged top by means of which the camera may be withdrawn at a moment's notice to "snap" whatever pleasing view attracts the eye of the passenger. The case is of the size intended to accommodate the popular 3¼ by 5½ or "postcard" type of camera; Jordan Motor Car Company, Cleveland, Ohio.

With the anticipated beauties of spring touring comes the ever-present possibility of mud—and more mud. Any one who has sought nature at her loveliest in a rarely frequented by-road—or even the most-travelled dirt road at certain seasons of the year,—knows how wellnigh impossible it is to attach chains when the wheels have become mired hub-deep. Some chains can be attached to the wheel without moving the car and without the use of a jack, but it often happens that a fence-rail, stone, and timbers are necessary to extricate the car. An equipment which should replace the all-too-scarce fence-rail consists of a steel trough resting on a roller leg at one end and widened at the other to furnish a solid groove over which the mired wheel may revolve. In order to supply the needed traction so that the wheel may climb out without slipping, chains are secured across the bottom of this trough thus replacing those which would otherwise need to be attached to the wheel. When not in use the trough can be secured to cleats or hooks under the running-board. It can also be made to serve the purpose of forming a suitable solid foundation for a jack when it is necessary to change a tire in muddy or sandy soil. This equipment, called "Climb-Out," may be procured from S. H. Heginbottom and Company, Saginaw, Michigan.

A favourite subject of the comic papers for some years past has been the illustration of the number of men required to handle the average "one-man" top. It is true that such contrivances are often bulkier than their names imply and that two men can operate them to better advantage than one, but this difficulty, at least, has been overcome in the design of one which is not only a "one-man" top, but more accurately a "one-finger" top. The reason for this ease of manipulation lies in the installed springs at the top bows and at the bottom of the main uprights. This gives a counterbalancing effect, so that as soon as the top is raised slightly, the springs are brought into play and the top is automatically extended without effort on the part of the operator. The springs are naturally powerful but are well concealed beneath the side upholstery of the rear seat. Furthermore, they serve to give an even tension on each side of the top so that it may be extended or folded either from the car itself or from either running-board; The Brewer and Fitchener Corporation, Cortland, New York.

ROOM FOR THREE IN FRONT

There have been many methods employed to add to the flexibility of the driver's seat in the modern automobile. It so often happens that room must be found for a third occupant that the tendency of many manufacturers has been to make the driver's seat sufficiently wide to accommodate three passengers, with a resulting loss of the coziness which is the charm of the driver's seat. The manufacturer of an electric car has overcome this difficulty in a novel way by providing a luxuriously upholstered two-passenger seat for ordinary requirements. A thick well-padded cushion at the right side of the seat forms an arm-rest for the driver's companion. The right-hand section of the seat is separate from the rest of the upholstery and may be slipped forward a few inches to accommodate the chance third passenger. The cushion, previously serving as an arm-rest, is then placed at the back of the sliding portion to fill the space vacated and to form the new back for the additional seat. The third occupant, therefore, sits some six or eight inches forward of his companions with the result that there is plenty of room for his shoulders and arms; Milburn Wagon Company, Toledo, Ohio.



Talc Jonteel 25¢

Perfumed with the Costly New Odor of 26 Flowers

WHY has Talc Jonteel created such a sensation in the world of fashion? Why is its odor so *new* --so different?

Because Jonteel's fragrance is the interblending of twenty-six different scents—Roses and Orange-blossoms from the Riviera; English Lavender; Vetivert and mystic Sandalwood from India; Ylang-ylang from Manila, and 20 others just as delightful. All gathered together at great expense and subtly blended by a master perfumer.

Just *smell* this lovely odor! Smell it in *Talc Jonteel,* snowy white and unbelievably fine. Smell it in delightful *Face Powder Jonteel,* delicately tinted, clinging, *invisible.* And smell it in

THE NEW COMBINATION CREAM JONTEEL

made from a wonderful new formula. A cream that is neither greasy nor "greaseless." A cream for softening, healing and beautifying the skin and to replace sticky lotions.

Then you will marvel that this costly new odor, embodied in goods of such high quality and so beautifully packaged, can be secured at *prices so low.*

Stop at the nearest Rexall Store and carry home a can of Talc Jonteel and a handy jar of Cream Jonteel today!

The 8000 Rexall Stores

throughout the United States, Canada and Great Britain have exclusive sale of Jonteel. This privilege has been accorded them because they are the foremost drug stores in their respective towns, distributors of the highest grade toilet requisites; and because they are linked together into a great National organization for the giving of Service. Among them are the 200 Liggett Stores reaching from New York and Boston to Winnipeg; May's of Pittsburg; the O'Donnell Stores, Washington; Newcomer's, Toledo, and the leading druggists in every other city or town.

Cold Cream Jonteel, 50c. Fragrant and cleansing. Will not grow hair.

Face Powder Jonteel, 50c. Invisible, clinging. Flesh, brunette, or white. Send 10c for trial box (specify tint). Reproduces the handsome full-size box in miniature. Contains liberal supply of powder. Liggett's Dept. C, 162 West 34th Street, New York.

Combination Cream Jonteel, 50c. Softening, protecting. Will not grow hair.

(In Canada, prices slightly higher.)





That silent and subtle distinction, which attracts admiration by seeming to avoid it, is bestowed by the

First Prize
Panama-Pacific
Exposition

Model
brassière

Beautiful Style
Catalogue sent
free on request

Model Brassière Co.
Dept A 200 Fifth Avenue New York



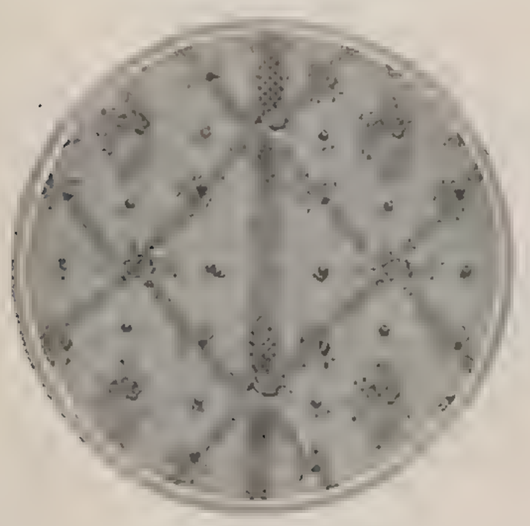
The small occupants of the nursery will love this silhouette design, placed low enough for them to enjoy it; 30 cents a yard

NEW VESTURES *for* OUR WALLS

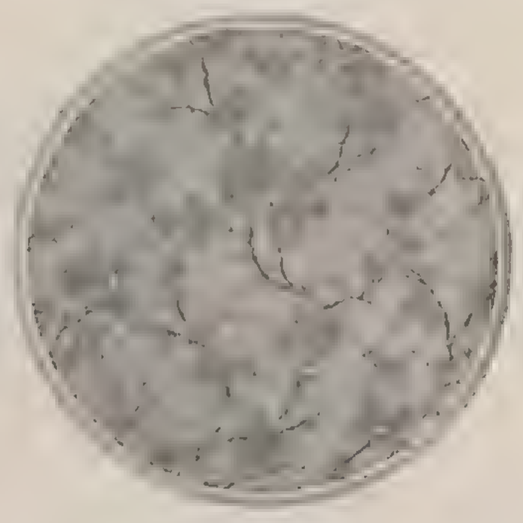
THE treatment of walls continues to be a subject of much interest, and especially in the springtime, when one naturally feels a desire to freshen up everything, beginning with one's wardrobe and ending with one's home. A neutral toned background is, of course, required for the gay chintzes, and there is a variety of one-toned papers for that purpose. Some of them have a small stripe and others are just a delightful colour in themselves. Faun, grey, écru, pale yellow, and flesh colour are all available.

There are, however, papers in all-over patterns for use with plain textiles, which are unusual and very smart. Some of these are similar in design to the new chintzes which are shown on pages 74 and 75 of this issue. Bold and brilliant in design are some of these wall-papers which, if too startling to be used as an all-over covering for the walls, find yet a number of charming employments. One of these, shown at the lower right on this page, is a reproduction of an old English chintz with a black background and a design of gaily coloured birds and flowers. This paper used on a three-fold screen and treated with several coats of shellac which give it the durability and very much the appearance of lacquer, is particularly pleasing and effective. Another paper which is suitable for this treatment has brilliant parrots in vivid orange and green trees on a pale green ground. This paper is shown at the lower left on this page. In a room painted a Georgian green and having orange silk curtains, this would be most attractive. Still another bird design, sketched at the upper left on page 98, is a French paper with long graceful lines of pale green bamboo and brilliantly coloured birds. This, of course, would require a good-sized room as the all-over design is very large. It would be wise to use plain coloured hangings with this paper. There is a soft green taffeta which would be very charming if bound in the queer blue shade which also appears in the birds.

(*Continued on page 98*)



Charming for a country house bedroom is an écru paper with an all-over design in pastel shades of rose and blue; $1.80 a roll



Another dainty design for a guest-room is this with birds and flowers in rose and blue on a cream ground; 50 cents a roll



In this paper a brilliant parrot clings to a branch of vivid orange flowers on a pale green background; $8.50 for 6 yards



An old English design is used for this black paper with birds and flowers among sprays of white hawthorn; $10.50 for 6 yards

An Alliance with Nature



"A pillow for the body"

There is an old Persian legend about a sleeping-rug of enchantment which gave serenity to the soul, wisdom to the mind, poise and power to the body—all of which mean health.

There is a mattress made in America to-day which induces all these desirable qualities, and is available for every home.

When you sleep on the Sealy Sanitary Tuftless Mattress, you form an alliance with nature who insists that to be well and happy you must relax, rest and recuperate for about eight hours in twenty-four.

The Sealy is briefly a covered bouyant batt of pure prize long fibre cotton, interwoven by the original and exclusive Sealy air weave process.

A Twenty-Year Sleep Insurance Policy

is presented to you when you purchase a Sealy Mattress against its packing or growing lumpy.

The Tuftless Sealy is declared by many people of discernment the world's finest mattress. Its hygienic qualities are matched by its appearance of luxury and refinement.

If you write us, we will send you a booklet on the relation of mattresses to health, some charming covering samples and the name of a dealer authorized to sell you a Sealy on a sixty-night trial basis.

Sealy

Sealy Mattress Company

Dept. V SUGAR LAND, TEXAS



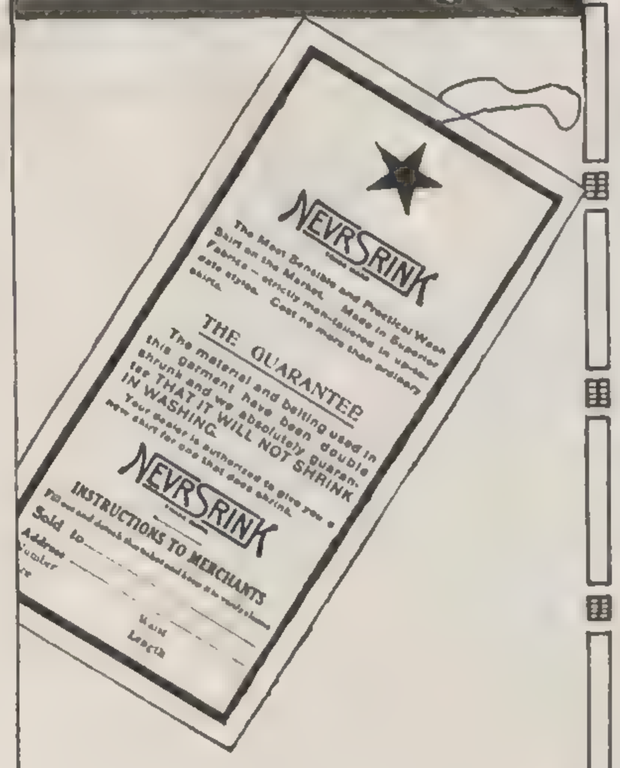
A Wash Skirt that is really Guaranteed

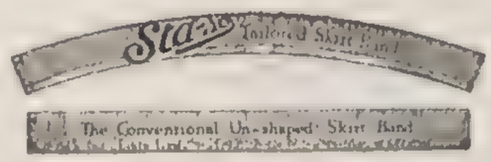
THE fabrics used in all Nevrsrink Guaranteed Wash Skirts are thoroughly shrunk before the skirts are made up. They will not shrink when washed—they will not lose their shape with wear. The guarantee tag attached to each skirt insures that.

Every Nevrsrink Guaranteed Wash Skirt is fitted with the new Sta-so Tailored Skirt Band which holds the skirt in the exact position Fashion dictates.

Nevrsrink Guaranteed Wash Skirts are shown in over a hundred smart new styles for street, dress and sport wear. Write for our Style Booklet and the address of the nearest store that can show you Nevrsrink Skirts.

Nevershrink Skirt Co.
15 E. 26th St., New York





Pat. applied for, U. S Pat. Off.

Compare These Two Skirt Bands

The Sta-so Tailored Skirt Band fits the waist and holds the skirt in place for the life of the garment. It is taped and triple stitched so it cannot stretch out of shape. This important improvement is found only in the Nevrsrink Guaranteed Wash Skirt.

NEVRSRINK
Guaranteed Wash Skirts

NEW VESTURES FOR OUR WALLS

(Continued from page 97)

(Below) For a room of large dimensions is this écru French paper in which gay birds are grouped in a graceful way on pale green bamboo branches; $2.70 a roll



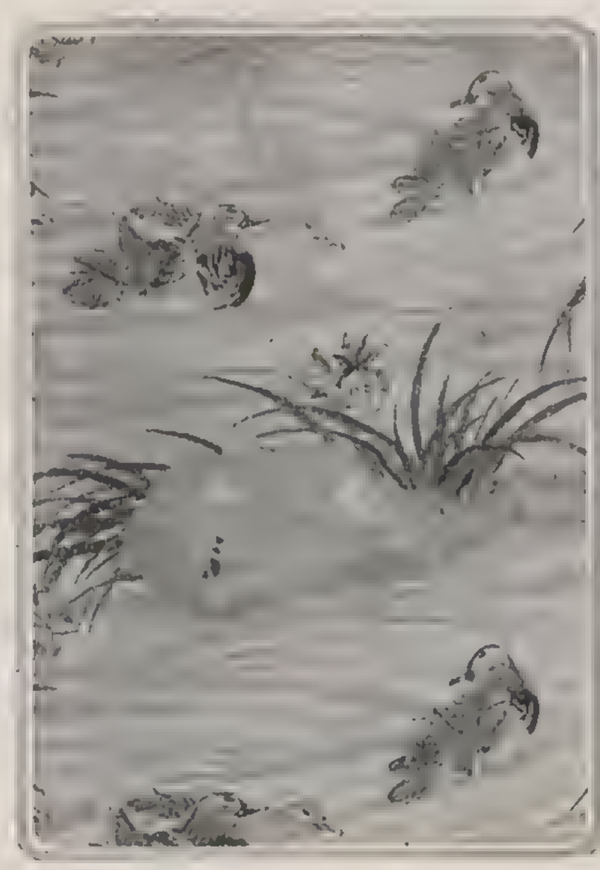
(Below) This unusual and striking design by Walter Crane, the well-known artist, uses dull blue and grey on a delicate écru background; $8.50 for 6 yards

Another nursery paper has quaint little figures and animals in pastel shades on a grey background; a simple grey paper comes with this; 40 cents a roll; border, 14 cents a yard

A delightful French pastel rose and blue pattern on an écru background is shown in the middle and at the left on page 97. This would be charming in a country house bedroom, with dimity ruffled curtains, woodwork painted a grey blue, plain rose colour furniture coverings bound in French blue, and a taupe rug. Another French wall-paper, shown at the lower left on this page, has brown and white ducks floating lazily by in a cool green stream. This paper might be used very charmingly. Wainscoting, four feet from the floor, might be painted a soft mignonette green. Here again a plain fabric should be used at the windows.

Nothing could be more attractive for a morning-room than a quaint Japanese tile design of a queer faded blue with yellow and green in the pattern. This is an English wall-paper of unusual charm; it is shown at the lower right on this page. A domestic écru paper with an all-over design in pastel shades is both charming and inexpensive. This paper is shown in the middle and at the right on page 97. A study in dull blue and grey on a delicate écru background is the striking Walter Crane design shown at the upper right on this page.

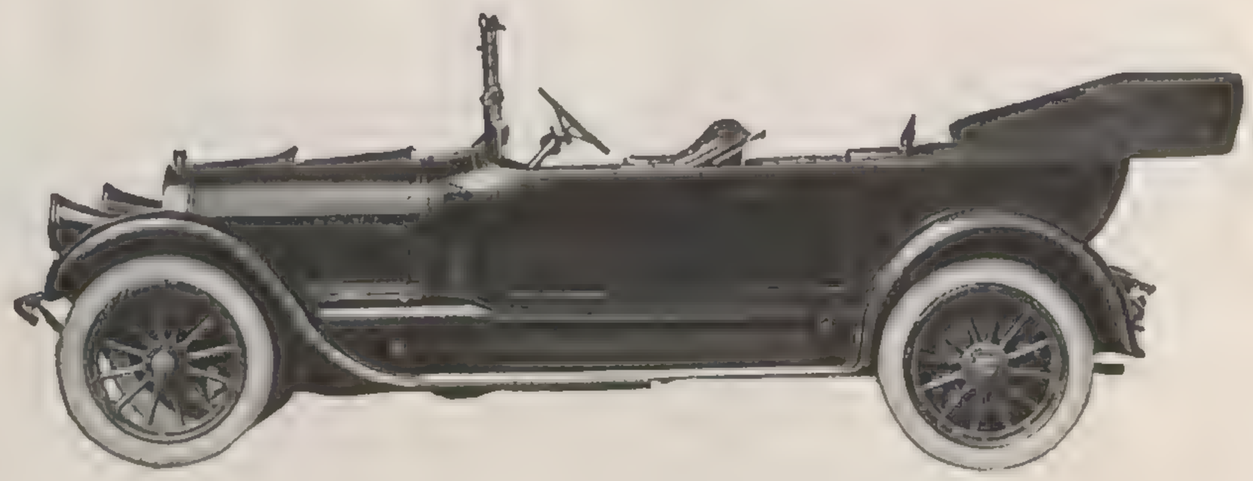
One of the new nursery borders is a silhouette design, shown at the top of page 97, which could be placed at the base of the wall of the nursery, low enough for the tiny occupants to enjoy it. Still another design, shown at the top of this page, has quaint little figures and animals in pastel shades on a grey ground, and with it comes a simple grey paper with tiny stripes and inconspicuous little flowers as its only decoration.



Brown and white ducks are floating in a cool green stream in this design which might be used above a soft green wainscoting; $3 a roll



A paper with a Japanese tile design in a soft blue with yellow and green in the pattern is a delightful decoration for a morning-room; $1.68 a roll



This Pierce-Arrow Touring Car seats comfortably five or seven passengers including the driver. It is 6-cylinder, 48 horse-power and 142 inches wheel-base. There is a passage between the two front seats, and the auxiliary seats are the disappearing kind.

Pierce-Arrow

The initial service rendered by a Pierce-Arrow Car is great; the upkeep low as measured by the service rendered, and the service long. It is the car of ultimate economy.

THE PIERCE-ARROW MOTOR CAR CO.

BUFFALO, N. Y.

Balch, Price & Co.

BROOKLYN NEW YORK

HAVE THE HONOR
TO ANNOUNCE
THE PRESENTATION
OF
FASHIONABLE
OUTER APPAREL
FOR
SPRINGTIME

Afternoon & Evening Gowns and Wraps. Dance, Porch & Beach Frocks; Sports & Gadabout Dresses and Suits. Motor & Field Jackets and Coats; Outdoor Skirts and Sweaters.

MILLINERY
STREET · TAILORED · SPORTS
Including Originations and Reproductions of Accredited Fashion Leaders, besides the Creations of our own Designers.

BALCH PRICE FURS
The Authoritative Fashions in Early Spring and Summer Furs.

387 FULTON STREET
BROOKLYN, NEW YORK

SOCIETY

Births

NEW YORK

McCulloch.—To Mr. and Mrs. Paul L. McCulloch, a daughter.

Roosevelt.—On February 18, to Captain and Mrs. Archibald B. Roosevelt, a son, Archibald B. Roosevelt, junior.

Williams.—On February 24, to Mr. and Mrs. James Harvey Williams, a son.

PITTSBURGH

Clements.—On January 21, to Mr. and Mrs. W. Wallace Clements, a daughter.

PROVIDENCE

Smith.—To Mr. and Mrs. George Watson Hall Smith, a daughter.

Deaths

NEW YORK

Arents.—On February 22, at his home, George Arents.

Baldwin.—On February 11, Simeon Baldwin.

Bloodgood.—On February 20, Hildreth Kennedy Bloodgood.

Moffett.—On February 23, at his home, Robert L. Moffett.

Rand.—On February 6, in France, Gordon L. Rand, son of Mrs. George C. Rand.

Russell.—On February 11, Albertina Pyne Russell, wife of Mr. Archibald D. Russell.

Stillman.—In England, Cadet Joseph Frederick Stillman, junior, of the Royal Flying Corps, son of Mr. Joseph Frederick Stillman.

Van Cortlandt.—On February 18, Robert B. Van Cortlandt.

BOSTON

Bowditch.—On February 22, at his home, Alfred Bowditch.

Engagements

NEW YORK

Clarke-Whitmarsh.—Miss Catherine Fowler Clarke, daughter of Mr. Audley Clarke, to Lieutenant Karl Russell Whitmarsh, O. R. C.

Dulles-Bourne.—Miss Dorothy Winslow Dulles, daughter of Mrs. William Dulles, to Mr. James Russell Bourne, son of Mrs. Edward Gaylor Bourne.

Eidlitz-Amy.—Miss Grace M. Eidlitz, daughter of Mr. Charles L. Eidlitz, to Mr. Louis H. Amy, junior, son of Mr. Louis H. Amy.

Fletcher-Dunn.—Miss Olivia Fletcher, daughter of Mr. Arthur G. C. Fletcher, to Lieutenant George G. Dunn, junior, son of Mr. George G. Dunn.

Gessford-Amy.—Miss Muriel Josephine Gessford, daughter of Mr. Joseph G. Gessford, to Lieutenant Henry Amy, U. S. N. A., son of Mr. Louis H. Amy.

Haskell-Jones.—Miss Margaret Riker Haskell, daughter of Mr. J. Amory Haskell, to Ensign Howland Barton Jones, U. S. N. R., son of Mr. W. Strother Jones.

Weaver-Ream.—Miss Mary Weaver, daughter of Mr. Charles S. Weaver, to Mr. Louis M. Ream, son of Mrs. Norman B. Ream.

Wyman-Wetherald.—Miss Rosemonde Wyman, daughter of Mrs. Edward Frothingham Wyman, to Ensign Royal W. Wetherald, U. S. N. R., Flying Corps, son of Mr. James T. Wetherald.

BALTIMORE

Bond-Edgar.—Miss Valentine Bond, daughter of Mrs. Summerfield B. Bond, to Lieutenant William Edgar, son of Mr. Herman Le Roy Edgar.

Duffy-French.—Miss Mary Tyler Duffy, daughter of Mr. Edward Duffy, to Lieutenant Seth Barton French, son of Dr. John Herndon French.

BOSTON

Peters-Pyemont.—Miss Amy Peters, daughter of Mr. William York Peters, to Lieutenant Winthrop Pyemont, of the Signal Service, Royal Engineers, England.

Weddings

NEW YORK

Cochran-von Duhn.—On March 9, in Saint Paul's Church, Englewood, New Jersey, Mr. Williams Cochran and Miss Theodora von Duhn, daughter of Mrs. B. Marston Smith.

Franciscus-Newhouse.—On February 12, in the Church of Our Lady of Lourdes, West Orange, New Jersey, Lieutenant J. Lindsay Franciscus, son of Mr. James M. Franciscus, and Miss Kathleen Mary Newhouse, daughter of Mr. Edgar L. Newhouse.

Johnson-Fiske.—On February 21, in the Church of Saint Mary the Virgin, Lieutenant Kenneth Clark Johnson, 30th Infantry, U. S. A., and Miss Marione Virginia Fiske, daughter of Mr. Haley Fiske.

Levis-Brown.—On February 11, in the Saint Ambrose Chapel of the Cathedral of Saint John the Divine, Lieutenant Chester Coursen Levis, son of Mr. Howard C. Levis, and Miss Gertrude Egerton Brown, daughter of Mr. Egerton Brown.

Smith-Rand.—On February 15, Lieutenant George Valentine Smith, Aviation Section, Signal Corps, U. S. A., son of Mr. William R. Smith, and Miss Eugénie O. Rand, daughter of Mrs. Herbert Ten Broeck Jacquelin.

NEW HAVEN

Murray-Trowbridge.—On February 26, Lieutenant Lawrence Newbold Murray, 301st Field Artillery, U. S. N. A., son of Dr. Francis Wisner Murray, and Miss Mary Brewster Trowbridge, daughter of Mrs. Frank Dean Trowbridge.

PHILADELPHIA

Lee-Earle.—On February 22, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Ensign Alden Lee, U. S. N., and Miss Edith Earle, daughter of Mr. George H. Earle, junior.

Williams-Wickersham.—On February 11, in the First Presbyterian Church, Lancaster, Lieutenant E. Winslow Williams, 305th Machine Gun Battalion, U. S. N. A., son of Mr. Winslow T. Williams, and Miss Leavitte Hough Wickersham, daughter of Mr. J. Harold Wickersham.

PITTSBURGH

Clemson-Miller.—On February 12, in the Second Presbyterian Church, Chicago, Illinois, Mr. Daniel M. Clemson and Miss Christine Miller.

WASHINGTON

Bagley-Harrington.—On February 16, in the Church of the Heavenly Rest, New York City, Lieutenant-Commander David Worth Bagley and Miss Marie Louise Harrington, daughter of Mr. Tennant Harrington.

Pollock-Messick.—On February 16 at Austin, Texas, Lieutenant Robert E. Pollock and Miss Agnes Messick, daughter of Mrs. Charles C. Marbury.

Proctor-Bayne.—On February 20, at the home of the bride's parents, Lieutenant John Francis Proctor, Royal Flying Corps, and Miss Louise D. Bayne, daughter of Mrs. John W. Bayne.



WORKS WHEN WANTED

The Fastener That Is True To Its Name

DON'T just ask for "snap fasteners" when you go to the notion department. Perfection in the little details gives the effect of perfection in the whole costume.

If there are four snaps on the placket of your skirt, it is because four snaps are needed. Don't take a chance on two or three being enough to keep it tidy. If there are eight snaps on your bodice, it is because eight are necessary. And all of the eight must hold together to retain its becomingness. If there are three snaps on your girdle, and one of the three loses its grip—where has your trim waistline gone?

Little things, all of them, but enough to spoil your pleasure in a gown, your enjoyment of an evening, your sense of being well dressed. After all, there's nothing like knowing you are "well put together." It gives a certain assurance that makes for popularity and power.

Don't just ask for "snap fasteners." It is too great a chance. There is one kind that you can be *sure* will be "Ever Faithful." Your first card of "Faithful" will prove to you that every one of the twelve Faithful Fasteners *will hold together—will stay in place* (if sewed on firmly)—*will not rust.* Be sure that you ask for *and get* Ever Faithful Fasteners.

At your dealer's or by mail, 10 cents for the card of one dozen. Look for the card, as illustrated below. Made in five sizes, white and black.

Actual Size—Order by Number

EVER
FAITHFUL
DRESS
FASTENER
Works When Wanted

BOOTH MFG. CO., *Makers*
THE C. E. CONOVER COMPANY, *Sole Distributors*
101 Franklin Street, New York, N. Y.



NOBLESSE OBLIGE

WAR activities are so much in the limelight at the present time that we are apt to forget that casualty lists, wounds, illness, destitution, and other ills are daily problems of our great cities which some one has to meet and solve. Yet many of those who are giving their time and their thought to work of this kind, which never slackens in spite of the world at war, are also taking an active part in Red Cross and other work. For example, the members of the Social Service Bureau of Bellevue and Allied Hospitals belong as individual women to various war organizations, but they have not neglected for a moment the splendid work which they have carried on for eleven years in the city of New York.

It was Dr. Richard Cabot of Boston who first turned his attention, some years ago, to solving the problem of the slow and delayed convalescence of many of the poor patients in his hospital. He noticed that a ward case that had received the most scientific care and should be recovering, still showed adverse symptoms which the history of the disease did not warrant. The cause had to be discovered, and Dr. Cabot, with his deep sympathy and wide experience, realized that there was probably trouble at home. He knew that a woman could not respond to treatment when she was racked night and day with anxiety over the neglect of five little children; a man would be hopelessly retarded on his road to health when his illness meant the loss of his position, with the prospect, perhaps, of the workhouse for his dependent parents. With such worries, it is little wonder that there is hardly a ward case in a city hospital that is able to relax and benefit properly by the enforced rest attendant upon a long illness.

Dr. Cabot grasped the situation and evolved a plan by which the patients might be assured at least temporary peace of mind. A nurse was detailed for welfare work; she interviewed the patients as they arrived and learned the conditions they had left behind them. If the mother was the patient, the strain was relieved by finding a suitable person to run the home in her absence, placing the children where they would be well cared for, providing work for the father, or by any other suitable means.

News of the success of this work soon reached Bellevue, and the Board immediately saw the possibilities of broadening their work along these humanitarian lines. A beginning was made under the care of Miss Mary E. Wadley, and the work developed so rapidly that it was thought wise to form a committee of women to help in the great task of caring for families of the hospital patients. This last year, the eleventh since the commencement of the work, seven thousand patients were seen safely through the convalescent stage. The mothers returned strong and well to their families, the wage-earners were set on their feet, the children went back to school, and in each case it was the removal of home anxieties which assisted a rapid and perfect convalescence and assured the happiness of the family.

In connection with this work there is also a psychopathic committee to investigate special cases and aid in the conversion of a possible derelict into a worthy citizen. To be present at a meeting is, for the layman, an unforgettable experience, as each case is heard, discussed, and dismissed with provision for all immediate needs and the prospect of a better future. The calm judgment and wisdom of the committee is impressive, and one leaves with the feeling that this should be a world-wide movement for the betterment of general conditions and that the committee should have all possible encouragement and assistance from the public that derives such benefit from this effective philanthropy.

Owing to Miss Ruth Morgan's absence in France, Mrs. Linzee Blagden is acting Chairman of the Convalescent Relief Division. Among the members of the various Committees, such as the Convalescent Relief Committee, the Child Welfare Committee, the General Welfare Committee, Psychopathic Committee, and the Executive Committee, are Mrs. William Church Osborn, Mrs. Elliot S. Benedict, Miss Mabel Choate, Mrs. C. Grant La Farge, Mrs. Gifford Pinchot, Mrs. John C. Tappin, Mrs. Seth Bliss Hunt, Mrs. Nicholas Biddle, Mrs. W. T. Carrington, Mrs. G. Hermann Kinnicutt, Mrs. Clarence M. Woolley, Mrs. William P. Draper, Miss Helen Clay Frick, Mrs. Joseph R. Truesdale, Mrs. Egerton L. Winthrop, junior, Mrs. John Astor, Mrs. Lewis S. Chanler, Mrs. W. Bourke Cockran, and Mrs. Grenville T. Emmet.

THE BLUSH *of* SHAME

WITH the proposition of the blush of shame in its time-honoured connection with the cheek of innocence, this theme has nothing to do. More can be said against innocence than against any other virtue; and the best thing to do is to banish it from one's mind, together with long upper lips, sleeping cars, Pomeranians, and any of the other thousand and one barbed wire entanglements which so often defeat our spirited bayonet charges upon happiness.

The question with which we are dealing is this: to what may be ascribed the occasional, but undeniably shameful glow that does from time to time restore a semblance of bloom to the wan cheek of sophistication? Let us interview the person least disturbed by remorse, remembrance, or regret.

"On the night of Thursday, the seventeenth of September," we might say to him, "you were dining at the roof-garden of the Ritz. You had just finished the salad course. Suddenly a flush came over your face, and for the tiniest fraction of a second you felt a faint dissatisfaction with yourself. If you had been twenty-five years younger, and in bed, you would have put the light out quickly and intrenched your face in the pillow. Tell us, what was the thought behind that blush—what was the guilty recollection?"

Perhaps he will answer something like this:

"I was thinking how I hate wild duck à la Tour d'Argent, with blood following the knife. Instead I have a provincial passion for roast chicken and apple pie that can be nothing but a source of shame to one with an international reputation as a bon-vivant."

Once in possession of his humiliating secret, you will be pursued by a morbid desire to learn the reason for the expressions you see on people's faces as you walk down Fifth Avenue on an otherwise pleasant afternoon; for some expressions are a permanent blush.

Gradually you will come to the conclusion that the majority of these haunted beings are trying to escape from themselves. They realize that, to make a success of life, one must wash constantly with the wool soap of sophistication, in order to avoid shrinking; for to shrink, from anything, shows a certain honest simplicity, entirely out of place in the make-up of a man "of the world." If you should have the luck to find such a one in an expansive mood he would confide to you that the *mondaine* cheek blushes, when, and only when, it realizes that it is attached to a heart which still retains a naïve spot or two.

Baker

Shoes for Women

FASHION'S RENDEZVOUS

Easter morning on Fifth Avenue —less than a half-hour by motor from Footwear Fashion's Source —the Baker Building, Brooklyn, New York City.

Number Two of a Series



STYLE WITHOUT EXPERIMENT

MOST WOMEN know the temptation to put aside partly worn-out things which have not turned out to be "good style." Especially is this true of shoes, and so, this spring, women will take extra pains to be assured of correct style.

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FOR COLOR HARMONY AND LONG WEAR

ANSWERS TO CORRESPONDENTS

Mrs. L. S. B.—Is it proper to answer an invitation to an "at home"? When names of the hostess and two guests appear on the invitation, how many cards should be left?

Ans.—One either attends the tea, leaving cards then, or declines as soon as the invitation is received by sending cards by post. Sometimes an invitation is marked R. S. V. P., which necessitates an answer, but the form is an incorrect one for an "at home" card. It is necessary to leave only the usual number of cards, namely, one of the wife's and two of the husband's, notwithstanding the fact that several guests may be receiving with the hostess. Leaving a number of cards for each member of a family is unnecessary and has gone out of fashion, since common sense governs true etiquette in these days.

Mrs. T. W. W.—What is the proper form for the visiting-cards of a divorcée, a married woman, a husband, and also for a man's business card? When a married woman returns the first call of a young girl, what cards should be used and how many? How should a married woman sign her letters? Should a hat be worn in the dining-car when one is on the train for several days?

Ans.—The card of a woman who is divorced is usually engraved with her maiden surname and her married name. For instance, if she was Miss Smith before her marriage, she becomes Mrs. Smith Brown. A married woman's cards are engraved with her husband's full name, as Mrs. John Leslie Brown. This should be engraved in exactly the same type as her husband's card, which, however, is not square, but oblong. A man's business card is larger than his visiting-card, but the prefix Mr. is eliminated. The form generally used is the plain block lettering with the address in the left-hand corner and his title or firm just under his name at the right. When a married woman returns the first call of a young girl, she leaves one of her cards and one of her husband's, unless the young girl has brothers, in which case two of her husband's should be left. A married woman signs her letters Mary Smith Brown, that is, using her maiden surname for her middle name, unless she prefers to use some other given name, but never using the prefix Mrs. in signing a personal note or business letter. If the letter is addressed to a stranger, underneath is written in brackets, Mrs. John Leslie Brown. All conservative and fastidious women wear their hats on going into a dining-car.

Mrs. H. E. W.—Should a young man who is a stranger in a place hesitate to ask girls he has just met for an engagement? Is it the girl's place to tell him that she will be glad to have him call?

Ans.—As a rule, when a young man is presented to a girl, it is his place to express a desire and ask permission to call. If, however, the mother of the girl is present and extends an invitation to call, because the young man is a stranger, that is equally correct. Sometimes a stranger feels rather diffident, and in that case it would not be indelicate to say simply, "I am sure my mother would be so pleased to welcome you in our home. Won't you come in some Thursday to tea?" The well-bred girl has the natural instinct to do what is kind without forcing a situation.

Mrs. H. S. D.—In passing a man on the street, should a woman take the inside of the walk next the buildings or pass at the right?

Ans.—There are certain rules that govern traffic; consequently a woman takes the side of the pavement which the traffic rules prescribe, whether she is to pass either a man or woman. If a man, however, accompanies her, then he takes the outside.

Mrs. A. B.—The writer has always had a prejudice against light coloured shoes as having less dignity than dark ones. But one hears of light coloured high shoes at Palm Beach. Are these shoes permissible for town wear also, or are they more suitable for country week-ends?

Ans.—Light coloured or white shoes are permissible when worn at Palm Beach or country week-ends, but they are not good form in the city. The feeling that they are undignified is a correct one.

Mrs. C. D.—Is it in good taste to wear a wrist watch with an evening dress, even if the watch is very beautifully jewelled?

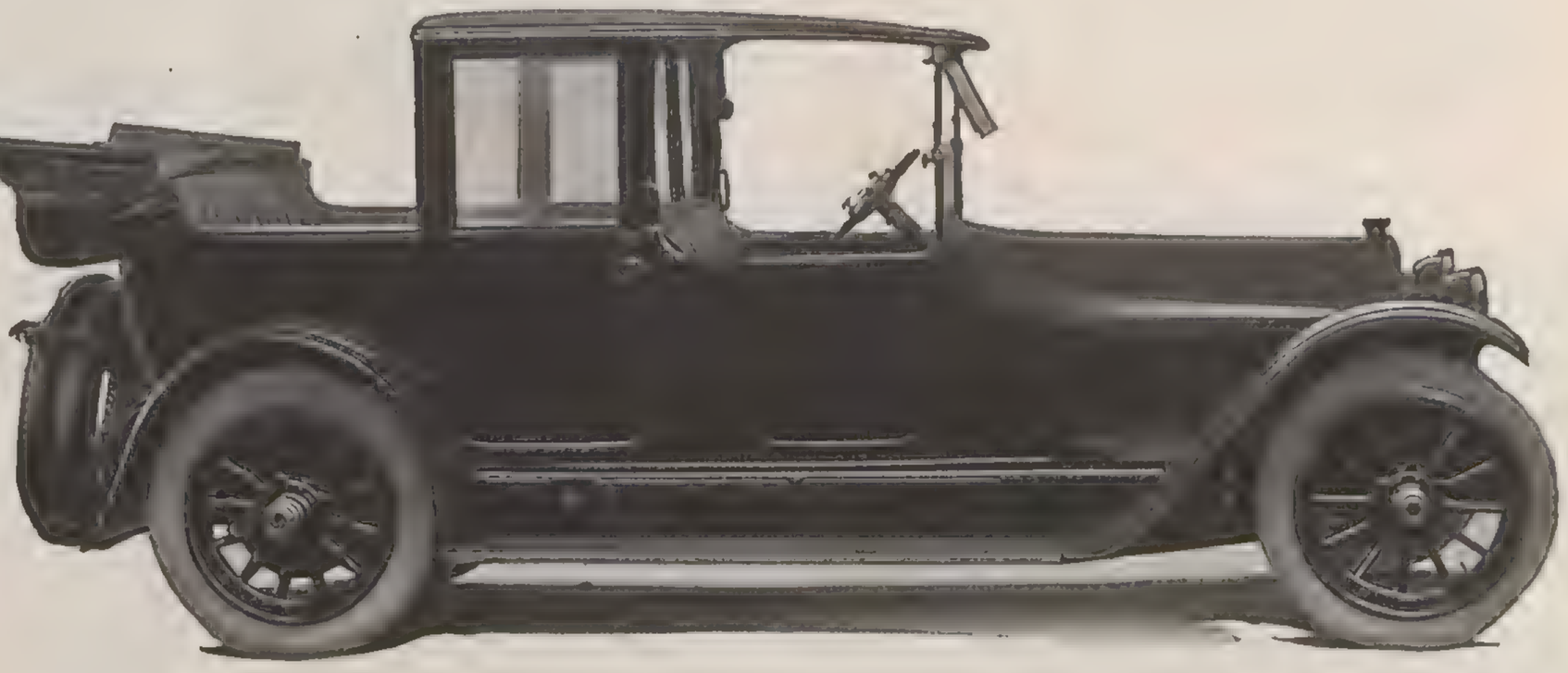
Ans.—While one may see women wearing wrist watches with evening dress, it is not correct. An evening dress creates an atmosphere of repose and relaxation, and it is consequently not good form to remind others of the flight of time. However, since fashionable women are likely to have two or three engagements in an evening, the problem of knowing the hour has been solved by the jewellers who conceal watches in some very lovely pendants; or even the bangle with its ball of brilliants may contain a little timepiece ingeniously hidden.

Miss A. M.—When chicken salad is served at a bridge party, is it correct to pass pepper and salt? What is the correct way to serve an afternoon tea or a bridge supper? Is a tea-wagon used? How and at what time is tea served at afternoon bridge?

Ans.—There is no objection to putting a salt cellar and pepper castor on the table at a bridge party when serving chicken salad, as tastes for seasoning vary widely. A tea-wagon is a great convenience where two or three people are having tea in a drawing-room and one's service is limited. The maid prepares it outside, wheels it in, and places it in front of her mistress, and afterwards removes it. Where there are several servants, it is usual to have a tea-table or a folding table carried in and conveniently placed before the mistress at one end of the drawing-room, to hold the tea-tray; the convenient curate or muffin-stand may also be brought in and placed at the side of the hostess. With its three little shelves, the latter usually holds the bread, buttered toast, and cakes. We have never seen a tea-wagon used at a bridge supper. Guests are usually taken into the dining-room, where a buffet supper may be served, or, if it is more convenient and one does not wish to break up the groups at the tables, the maids place the salads, sandwiches, and cakes upon a side table and cover the card-tables with small cloths, serving the refreshments in the same buffet form. Either the men guests or the maids may pass the refreshments. At an afternoon bridge, it is a very good plan to have on a side table a fruit punch, ice-water, or vichy, as the heat of the room soon makes the guests thirsty; then at half past four the tea-things may be set on a table and the cups passed to the guests as they are seated. As afternoon tea usually consists of tea, little sandwiches, and cakes, it is not necessary to cover the tables. When it is the custom, as it is in some circles, to serve a more elaborate meal, then one proceeds as with the supper already described.

Miss M. W.—Should a piece of bread be put in each napkin at a dinner? Is butter ever served at an informal dinner? Should one fold the napkin after

(*Continued on page 106*)



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Suggestive of batik is a smart cotton fabric which has a white background and an unusual black and green Jacobean design; 40 cents a yard



This cotton and linen fabric is a copy of a toile de Jouy design with blue stripes and a pattern of yellow and purple flowers; price, 75 cents a yard

GAY NEW CHINTZES COME TO CHEER

(*Continued from page 75*)

oured background is a vivid blue ribbon and a delightful basket of mulberry and rose flowers with inconsequent brown and blue leaves. This design may also be had with a grey, mauve, blue, or yellow background. The stately charm of the days of Marie Antoinette reappears in the hand-blocked French print of the chintz sketched in the upper middle on page 75. It is beautiful both in design and in colour, with its vivid blue green background and its brilliant bouquets and "guirlandes."

Fortunately for war-time incomes our domestic manufacturers have put less expensive cretonnes on the market. Some of these, one of which is sketched at the lower right on page 75, are excellent reproductions of toile de Jouy in both design and colour. They are printed on a thin cotton and linen fabric very like poplin in quality. One particularly distinctive design which would be delightful for a country house dining-room has gay baskets on a tan background and is shown at the lower left on page 75. This material is thirty-six inches wide. A smart cotton fabric with a white background and a black and green Jacobean design is very suggestive of batik work. It is sketched at the upper left on this page and is thirty-five inches wide. The material sketched at the upper right on this page is a cotton and linen fabric, thirty-six inches wide, with blue stripes and a yellow and purple design on a linen colour ground. All of these cretonnes launder satisfactorily and are excellent in value; moreover they have distinction.

ANSWERS TO CORRESPONDENTS

(*Continued from page 104*)

dinner? Should a woman rise when introduced to another or stay seated?

Ans.—It is quite correct to place a piece of bread in a napkin at a dinner; the napkin should be folded very simply, either oblong or square. It is not correct to serve butter at dinner, although if certain dishes, such as corn, require it, butter may be passed at that course alone. One never folds the napkin after dinner. It is polite for a woman to rise when greeting or being introduced to another, unless she is a very much older woman; in that case she remains seated. A well-bred woman always rises when she greets or meets a member of her sex, unless she is elderly or very much the senior of the one whom she is meeting. For a young woman to remain seated, merely bowing to the other, shows great lack of breeding.

Miss M. E. C.—What is the proper form for a widow to use in announcing the marriage of her daughter?

Ans.—A widow always has her name on her cards, engraved invitations, or announcements in the same form that she had it during the life of her husband; namely, "Mrs. William F. Jones," and not "Mrs. Anne T. Jones." This latter form has heretofore been used by divorced women, but they now have changed the form and use their maiden surname and their married name; for instance, "Mrs. Smith Jones." Therefore, a widow announcing the marriage of her daughter would be, "Mrs. William F. Jones."

Miss M. F.—What is a correct form for a note acknowledging a wedding gift from a stranger?

Ans.—In regard to preparing a letter acknowledging a wedding gift, we think the following examples may be of assistance:

My dear Mrs. Brown,
I want to thank you and Mr. Brown very much for the beautiful bowl which came for Jack and me. I hope that some day we may have the pleasure of having you dine with us, and helping to enjoy the berries which it will hold.

or the following form:

My dear Mrs. Brown,
It was very kind of you to think of Jack and me, and I want to thank you and Mr. Brown for the charming little picture.

Miss M. S. C.—How should a bride and groom be seated at table, at a formal dinner given in their honour? When a bride comes to a strange city, is it correct for her to invite acquaintances to call upon her or should her husband's friends call without an invitation?

Ans.—At a formal dinner given for a newly married couple the bride is given the seat of honour, at the right of the host, and the bridegroom is seated at the right of the hostess. Husbands and wives are never seated together at any dinner, formal or informal; they are placed according to their rank, as it were, the greatest strangers being given the seats of honour, at the right of host and at the right of hostess, the next in importance at the left of the host and the left of the hostess, the rest of the guests being distributed according to what seems the pleasantest arrangement. A hostess should always have in mind the placing together of people who are congenial. It is always proper for the residents of a place to call upon the newly arrived one. The bride consequently waits until after her husband's friends have left their cards; then, if she likes, she may give a tea. Very often the "at home" cards of the bride and groom are enclosed in a wedding announcement. These would naturally be sent to those on their lists of acquaintances, who would then be expected to call on the couple or leave their cards.

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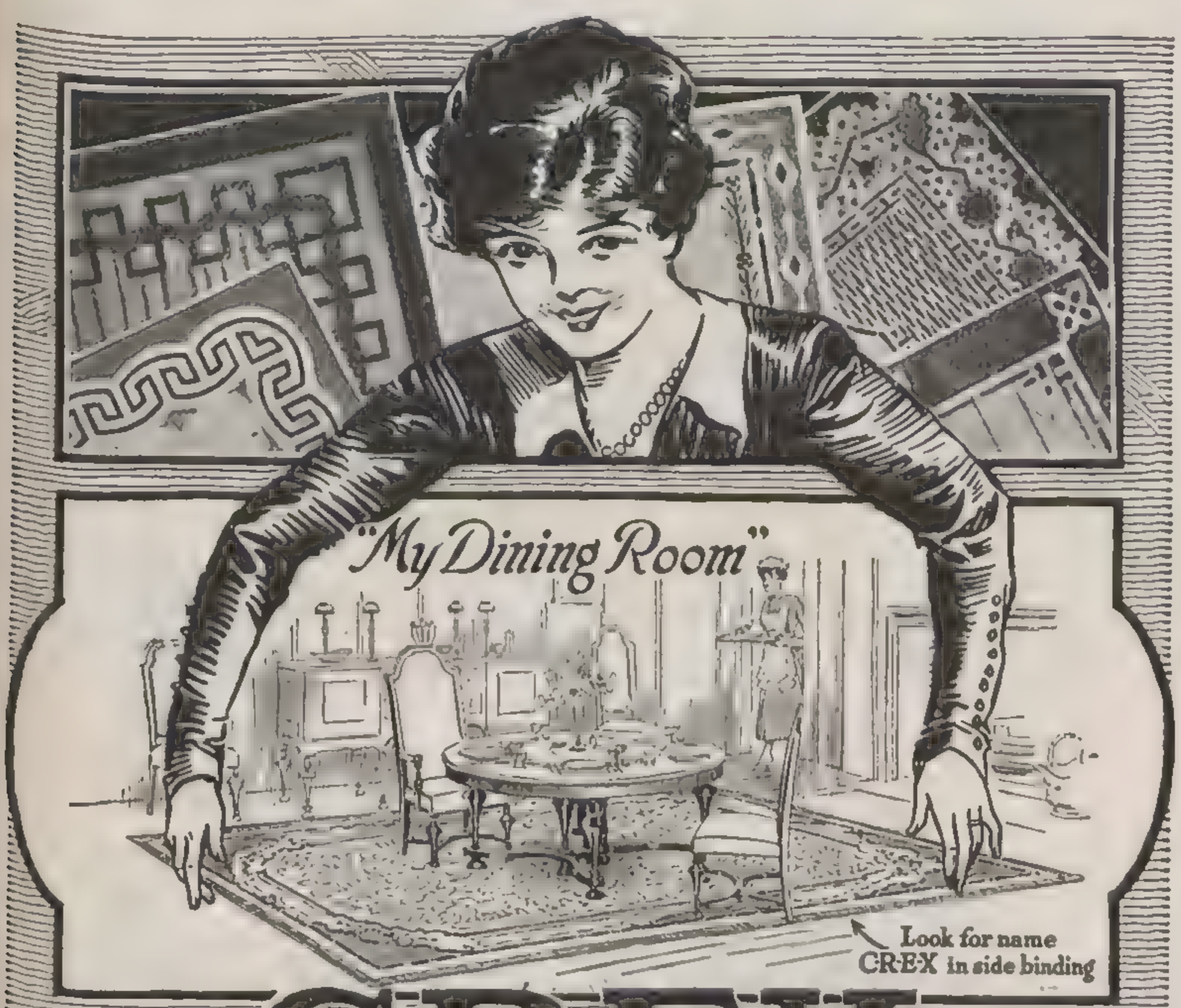




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THE UP TO DATE ALBUM

A Plea for the Revival of That Relic of Antimacassar Days, the Photograph Album, in a New and Decorative Form

THE mere mention of the "photograph album" brings with it such visions of antimacassars, wool flowers, and pampas-grass, that one is inclined to greet with derision any proposal to revive it. The comic papers have attacked it to such good purpose that nowadays one encounters it but seldom, and then in the unsophisticated environment of some surburban cottage or farmhouse. These quaint relics of what has been called the Chester A. Arthur period will probably never again find favour, even though another craze for Victorian decoration should break out. But, after all, the idea behind albums was a good one; the crime lay in the manner in which it was carried out. Usually the book was bound in brilliant red plush with the scription, "Album," in white metal, flourished diagonally across its cover.

THE PURPOSE OF THE ALBUM

Yet the idea was a good one. People are still having their photographs taken, probably to a greater degree than ever before, and they are still making presents of them to their family and friends. And all of us have collected pictures which are records of good times and which recall particularly happy memories. In consequence, every household has its formidable accumulation—always a problem to the owner. In these days of well-planned decoration, a framed photograph is usually an encroachment, although in some rooms portraits by the best photographers can be placed to advantage with the best etchings and prints. Even so, however, one's wall space is limited, and it is often embarrassing to have to make a choice of pictures to be shown and pictures to be relegated to the darkness of a table drawer. And we scornfully pass over the suggestion of the Indian basket—too often the feature of the "arty" or so called "craftsman" house. It is a dusty horror, not to be considered.

To go back to the album; first of all, we need not call it an album. A book for photographs is quite as good a name and one which makes the start easier. A good size for the book is eleven inches by seventeen, as this is a proper proportion for the average photograph of six and a half by eight and a half inches, or ten by eight inches. The leaves should be heavy enough so as not to wrinkle after the photographs are pasted on. If the photographs are on mounts, they should be removed and so placed on the leaves of the book that the top and side margins are equal in space. Lines drawn around the photograph with India or sepia ink to match the tones in the picture, like those used so often with old French drawings, give it effectiveness. The name of the person may be printed neatly beneath it. If one owns enough pictures to warrant it, separate books may be devoted to babies, children, and grown ups.

The mounts should be of different colours, ranging from pure white and ivory up to dark brown, dark, dark grey, or even black. Some photographs look particularly well when mounted on a dead black mat and bordered with lines in white ink. The different coloured mounts give variety and make the book much more interesting to the person who looks over its pages. The pictures should be tried on the different tones before they are finally pasted in.

FOR THE COVER

Many different kinds of fabrics may be used for the cover of the book. French, Chinese, and Japanese brocades or embroideries make effective covers and are comparatively inexpensive. Some of the old pieces of toile de Jouy or English chintzes, to be found at the decorators or antique shops, make exquisite covers and harmonize with the choicest things. Russian stencilled fabrics are very delightful for the purpose, though they are not easy to procure at present. Then there are fine old velvets and velours which tone in with almost any scheme of decoration. For a room in the Futurist style, batik could be utilized. There are, of course, many other fabrics from which to choose,—and any interior decorating shop would make up such a book. At any rate, here is the idea. Why not try it?



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—an even weave that lends character and richness to the costume.

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SOPHOCLES *and* EURIPIDES TO-DAY

(*Continued from page 63*)

in praise of a bedroom farce?

Miss Anglin was required, by a popular demand that was literally undeniable, to offer many extra repetitions of the "Electra" of Sophocles and the "Medea" of Euripides. For each performance, the gross receipts amounted, in round numbers, to six thousand dollars. Readers of this article may need to be reminded that six thousand dollars, in the so-called "commercial" theatre of Broadway, is customarily regarded as a satisfactory response to a theatre week made up of eight performances. Any piece which attracts six thousand dollars in six evenings and two matinées is considered a "success" and permitted to retain its tenancy of a Broadway theatre so long as this intake is sustained. To reduce the matter to its simplest and most sordid terms,—the total "business" attracted to Carnegie Hall by Sophocles and Euripides in six performances has amounted to more money than is ordinarily received from the continuous run, for four or five weeks, of a Broadway "success" that is advertised as "popular." Yet our managers will still continue to assert that "Shakespeare spells ruin," and to shudder away from the very names of Euripides and Sophocles. They will still continue to talk down to the theatregoing public, instead of talking upward, like those smiling and ecstatic saints in Perugino's paintings. They will not learn the lesson that has, for many years, been taught and illustrated by Miss Anglin.

MISS ANGLIN AS MANAGER

For Miss Anglin is not only a great actress: she is also a great manager. In the midst of those very seasons when she has amused "the tired business man" by a delectable rendition of such light and recent comedies as "Green Stockings," "Beverly's Balance," and "Billeted," she has developed and perfected a Shakespearean repertory which includes "The Taming of the Shrew," "Twelfth Night," "As You Like It," and "Antony and Cleopatra," a repertory of Greek drama which comprises two plays of Sophocles and two plays of Euripides, and a series of revivals of the satiric compositions of Oscar Wilde. There is, of course, no other actress in America who could successfully render the part of Sophocles' Electra in the afternoon and appear before a lighter-minded audience, three hours later, with a spirited performance of the high-comedy heroine of "Billeted." Miss Anglin's prowess as an actress has been duly recognized for many years: what is more important, at the present moment, is her prowess as a manager. She has faith in truth and beauty; and she is not afraid that the public will fail in subscribing to this faith. The answer to her optimism was recorded by that long line of people, with money in their hands, waiting patiently for the privilege of approaching the box-office of Carnegie Hall. There is always a great public for great art: and this Miss Anglin knows.

She has taught our public also that "Sophocles" and "Euripides" are not dead names, to be listed merely in card catalogues of dusty libraries, but living names of living playwrights, fitted to arouse the emotions of a public young and eager for sensation. Like all great artists, Miss Anglin is gifted, quite uncommonly, with common sense. She understands the simple point—which has escaped the notice of innumerable scholars and professors—that the Athenian public went to theatres not in answer to the call of duty but in answer to the call of pleasure. The aim of art is not instruction; it is merely entertainment; and the most high-minded dramatist tries only to overwhelm the members of his audience with an awareness of "God being with them when they know it not." Euripides and Sophocles are not aloof and distant, like the "high-brows" of this present time; for, in their own day, they fraternized with common men and sought to entertain the inarticulate but none-the-less appreciative "gallery" of Helots who could neither read nor write.

In ancient Athens, the original production of a play was an event that is comparable, in contemporary terms, to the staging, in New York, of the opening game in a series to determine the World's Championship in professional baseball. In the year 431 B. C., the first prize for tragedy was accorded to Euphorion; the second to Sophocles; and the third to Euripides, for the composition of four plays, one of which was the "Medea." When these prize-winning plays were acted, the whole town shut up shop and took a holiday, and sat upon the southern slope of the Acropolis to see what could be seen, and to enjoy whatever happened to be offered for enjoyment. These people—human like ourselves—did not congregate by thousands in pursuit of education: they assembled naturally in pursuit of entertainment. They went to the theatre to be interested and excited and enthralled; and—in that typical season which is numbered now by scholarly historians as the first year of the eighty-seventh Olympiad—Euphorion and Sophocles and Euripides earned the prizes they had won, by compelling the applause of a heterogeneous public which never numbered less than twenty thousand heads, for any one performance.

LIVING GREEK TRAGEDY

Miss Anglin, having seized the spirit of Greek tragedy, has decided that the thing to be pursued is not the interest of archæology but the interest of immediate theatrical appeal. She has handled the recorded texts of Euripides and Sophocles as if these ancient dramatists were contemporary and were standing at her elbow throughout the tentative period devoted to rehearsals. She has never allowed herself to think of either of these authors as any less alive than Arthur Wing Pinero or Augustus Thomas, or any less responsive to the predictable reactions of a contemporary audience. She has discarded the mask, and the cothurnus, and many other minor and mechanical conventions of the ancient drama; but she has preserved the wonder and the sting.

Miss Anglin's interpretations of Euripides and Sophocles were first disclosed in the summer of 1915, in the Greek Theatre at Berkeley, California. Rumours began immediately to drift eastward that she had "discovered" a couple of "young authors" who promised, in due time, to be "accepted" on Broadway.

THE RESPONSE OF THE PUBLIC

The present writer, among others in the East, received letters, at the time, which told the tale. Miss Anglin had imagined, for the end of the "Electra," a bit of "business" that was thoroughly in keeping with the high intention of the dramatist. Orestes, according to the orderly progression of the play, has entrapped Ægisthus, and challenged him to fight a duel for his life. The young avenger marches the elder murderer off stage, to the blood-bedewed halls of Agamemnon. From this heroic region, beyond the boundaries of the visible scene, there comes a noise of the clash of steel on steel and of the groans and grunts of supermen engaged in mortal combat. This sound is listened to by lone Electra, clad in dismal rags, who looms before the audience as a pillar of cloud, awaiting fearfully the outcome of

(*Continued on page 112*)



Vanity Fair Pettibocker

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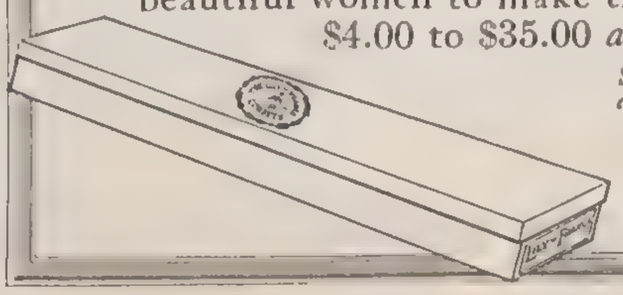
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SOPHOCLES *and* EURIPIDES TO-DAY

(*Continued from page 110*)

the combat between the man who is her brother and the man who is her father's murderer. Off stage, there arises, in due time, a cry of agony, and then there comes a silence and a pause. Then, from out the portal of the house of Agamemnon, is hurled the sword of the vanquished. This token clatters, hurtling, down a stairway of enormous length. Electra shudders away from the symbol of defeat. Then, stealthily, she climbs down many steps, to examine it with anguished curiosity. With a wild cry, she catches up and flings the thing aloft: for she has recognized it as the sword of the hated murderer, Ægisthus. Then, at last, she dashes it beneath her feet, and tramples on it with a tardy sense of triumph. This point of high dramatic tensity concludes the play.

When Miss Anglin first presented the "Electra" of Sophocles in Berkeley, California, this final moment was received with utter silence. No hands were clapped together in the entire auditorium. A friend of mine was standing in the wings; and he told me—in a letter that was written at the time—that he heard Miss Anglin say aloud, "I've failed: — My God, I've failed!" Then, after an appreciable pause, there came a noise that sounded like the rushing of the tide at Mont Saint Michel. This noise was compounded of the cheering from twenty thousand throats. Louder and louder grew the acclamation, until it seemed to shake the skies. Then, suddenly, the stage itself was assaulted by hundreds and hundreds of clamorous spectators. They swarmed about Miss Anglin and strove to touch her finger-tips. One old man, whose face was bathed in tears, tore his own hat into shreds and tossed the pieces high into the air. . . . That was what he wished to say in tribute to a dramatist who had been dead and buried for two dozen centuries.

Any attempt to praise the prowess of the tragic dramatists of ancient Athens would be insulting to the cultured public to which this present article is primarily addressed. The Greeks of the great age of Pericles—two thousand and four hundred years ago—differed only from our authors of the present time in being more interpretive of the reactions of the hypothetic individual whom we now define as "the man in the street." In any work of art that is eternal, there is never any indication of the sort of question which challenges comparison between the present and the past. There can be nothing either new or old in any work that has been fashioned "not of an age but for all time."

THE SETTINGS BY MR. PLATT

In adapting her productions of Greek tragedy to the bald inhospitable housing of Carnegie Hall, Miss Anglin has been aided greatly by the graphic imagination of Mr. Livingston Platt. It was Mr. Platt who arranged the architectural investiture of the "Electra" and the "Medea," the harmonizing of the costumes, and the manipulating of the lights. When Mr. Platt was called before the curtain, some people among the thousands who stood up and clapped their hands in front may have regarded him as "the author"; but this tribute was not unreasonably paid to an artist who had done his best to reinforce the clear appeal of the dramatists of ancient Athens.

A critical comparison between the "Electra" of Sophocles and the "Medea" of Euripides is apparently demanded in the present context; but this comparison is difficult to make. For many centuries, it has been assumed, as a commonplace of commentary, that Sophocles was a greater playwright than his younger rival. Yet this assertion has been challenged by such ancient critics as Aristotle and such modern critics as Goethe. The final truth appears to be that Sophocles was more abstract and general in his formulation of the records of experience, and that Euripides was more concrete and more particular. In consequence of this distinction, Euripides now seems more "modern," and Sophocles now appears to be more "classical."

To my own mind, the distinction between the two may be symbolized most quickly by reference to the cognate art of architecture. Sophocles reminds me of the Parthenon: and Euripides reminds me of the Corinthian temple at Nîmes. The strength of Euripides is based upon the particularity of his appeal to those personal and individual reactions which, in every period, appear to be most timely; but the power of Sophocles is founded on the generality of his appeal to emotions which are absolute, and therefore beyond the reach of any hint of time.

Euripides, in his "Medea" — a comparatively early composition which, two thousand three hundred and fifty years ago was accorded only a third prize in Athens—proclaimed and trumpeted the new insurgence of downtrodden woman against dominating man. Some of the choruses of this play, as translated by Professor Gilbert Murray, appear to have been written a year or two ago, as "feminist" documents inspired by the modern insurrection of subjected women. In listening to lines like these, it is difficult for any auditor to realize that Euripides has been dead for more than twenty centuries: he appears to be, with such a keen degree of militance, a prophet of our own contemporary period.

SOPHOCLES AND EURIPIDES

It would be easy enough to argue that Sophocles, in his "Electra," has surpassed, in sheer dramatic power, the appeal that was subsequently made by Euripides, in the "Medea." But this traditional and scholarly adjudication would be divorced from the verdict of the contemporary public. As a matter of record, there can scarcely be a doubt that the theatregoing public of New York prefers the "Medea" of Euripides to the "Electra" of Sophocles. For one thing, our modern audience understands more easily the motives of Medea, who is actuated by jealousy, and by the "fury of a woman scorned," than the motives of Electra, who is actuated by the incentive of blood vengeance and "that eternal not-ourselves that makes for righteousness." And, for another thing, the modern audience is moved more easily by emotions that seem to have been dated from the present hour than by emotions that seem to be untimely, because they have originally been imagined without reference to any thought of time. Euripides still appears to us, as he seemed, long ago, to Aristotle, "the most tragic of the poets"; but Sophocles is more august and monumental in the architecture of his plays.





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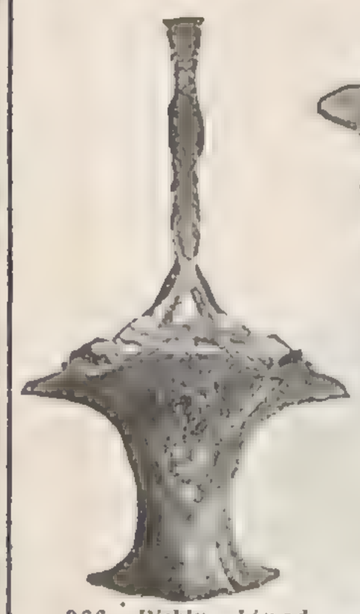
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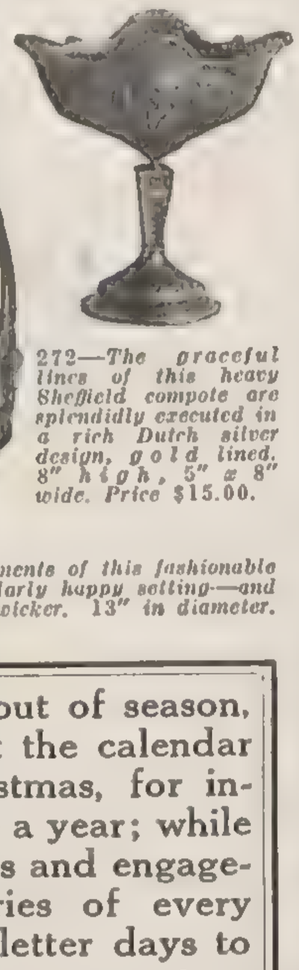
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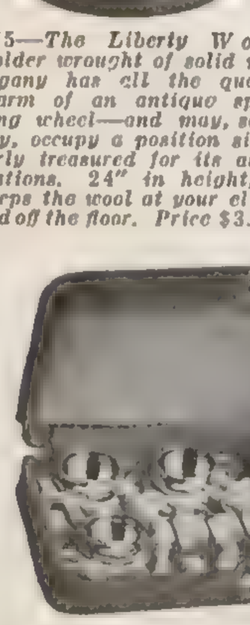
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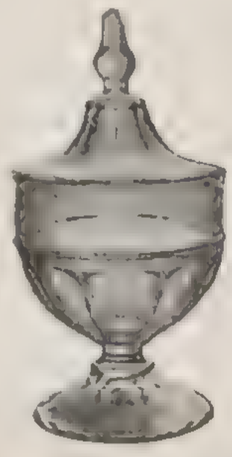


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267—*This Japanese cake basket serves also as an unusually effective sandwich tray. The colored flowers stand out sharply on a center of rich black; while the yellow and black stripes on the rim blend into the dark-brown wicker of the handle. 12" diameter. Price only* $3.50.

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DRESSING ON A WAR INCOME

(*Continued from page 56*)

Those who have imagination and those who have not can readily see the opportunities which printed chiffon, voile, or marquisette offer to the gilet, and especially if a narrow turn-over collar and bow tie of taffeta silk were used to finish the neck. A gilet of this kind is sketched at the lower right on page 56. With a gown of navy blue taffeta, a gilet of French blue chiffon printed in grey, white, or a soft rose, would be very charming. With a gown of plum coloured taffeta, white silk marquisette printed in a delicate orchid shade would be equally attractive. This gilet is quite full, with the fulness shirred in about the neck. It does not show any evidence of buttoning, but fastens in front.

Another way to use colour in the gilet, a way which many women prefer to the use of printed materials, is the wearing of an underbodice which is a work of art in itself. The underbodice is of crêpe de Chine or satin and is elaborately, but very cleverly, trimmed in fine lace, tiny flowers made of coloured ribbons and silks, and sometimes, embroidery done in fine silver and gold threads. This is all carried out in the most delicate manner on a low underbodice, and over it is worn a rather high-necked gilet. Lucile makes use of colour in this manner in many of her afternoon gowns, especially when the gilet is of a sheer material.

Much may be accomplished with handkerchief linen, and there is no other material so fresh and summery. Particularly lovely arrangements may be obtained by using striped or checked effects. A perfectly plain frock of white linen with collar and cuffs of striped handkerchief linen may be very smart; the sketch at the lower right on page 55 shows just how simply the material may be used. The collar and cuffs may be separate or they may be attached to the dress; this and the fact that it launders beautifully are reasons why coloured handkerchief linen is so practical. The looped cuff in this model and the use of an old-fashioned china button, outlined in colour to match, are especially good. A clever frock is shown in white handkerchief linen with collar and cuffs in white linen striped in yellow, with buttons of white china, outlined in yellow. This linen comes in a number of colours, either solid, striped, or checked.

GINGHAMS AND PRINTED ORGANDIES

There are lovely patterns to be had in gingham and in printed organdie. The gingham comes in two finishes, silk and cotton; silk gingham is used with a frock of pongee or rajah silk, while cotton gingham is used with a frock of chambray or voile. The sketch at the lower left on page 55 illustrates an excellent use of the checked linen.

Almost every gown, at the openings, has either very short sleeves or sleeves of three-quarter length. A short or three-quarter length sleeve seems to go hand in hand with a summer fashion; it is so loose and so comfortable. And after the long skin-tight sleeves we have been wearing for the past two seasons, short ones are a happy relief. The sketch at the upper right on page 56 illustrates a very pretty arrangement of the three-quarter length sleeve for a simple summer frock of chambray, calico, or gingham. A straight band of checked gingham or linen is finished at either side with a fluted ruffle of white and on the under side it is finished with embroidered buttonholes through which a black silk ribbon is tied. The effect is very attractive, and this style, if made separate from the sleeve, could be worn with an all-white frock or with one of tan linen and would give an entirely different effect on each frock. This design might be copied in white marquisette or organdie and worn with a satin or silk frock equally well.

BINDINGS OF SILK OR SATIN

Bindings of satin and silk in white, black, and in colours, have been used on ruffles, collars, and cuffs for some time past, as well as on blouses of crêpe de Chine or chiffon. These bindings give a particularly pretty finish and make a simple effect seem a little more elaborate. Sketched in the upper middle on page 56, is a gown of printed chiffon trimmed with a satin binding. This model features that very popular neck and wrist arrangement which is really a set of collars and a set of cuffs in itself. The satin binding not only finishes three circular collars and three circular cuffs, but also finishes a narrow fluted ruffle down the front. Bindings of satin or pussy-willow silk are especially effective and may be used in white or in colours. For this design pale orchid silk on a gown of white chiffon printed in orchid is suggested. Black satin binding on a black and white printed chiffon would be equally lovely.

Finely pleated chiffon or finely pleated organdie gives more or less the same effect, although chiffon is much the softer of the two. An unusual arrangement is shown at the upper right on page 55; it may be in chiffon or organdie and should be made with a soft even line all the way around the neck. Softly gathered under an old-fashioned picot-edged ribbon, it fastens under a bow at one side. The sleeve is finished with a short full puff and a deep ruffle of the chiffon. It suggests oyster white chiffon and cherry red ribbon on a gown of white foulard marked in cherry red. A fine white cotton net is very often used as a gilet and undersleeve, and it is especially pretty for summer. It combines well with a trimming of lace, but is very pretty finished simply with a picot edging. The sketch in the lower middle on page 55 is a new design and is very lovely in white net with inch-wide Valenciennes lace.

No one of the charming designs on these pages is quite so unusual as that shown in the lower middle on page 56. The sleeve gives the effect of a wide sleeve of three-quarter length, but under the sleeve itself there is a little puff undersleeve of organdie, chiffon, or net ending in a long tight cuff. The cuff, which is new, is very tight and runs over the hand. Another attractive cuff arrangement for a one-piece dress is shown just above. Three narrow pleated ruffles finish both the top and bottom of a tight band of black satin. The sketch at the upper left on page 56 shows a pleated ruffle used to trim a loose and unlinked turnback cuff. A narrow ribbon holds it in place and trims it by tying in a bow.

Note—Upon request, Vogue will furnish the address of a shop where any of the collar and cuff sets sketched may be made to order in any material at prices ranging from $8 up.

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MUSIC

(*Continued from page 62*)

Many another opera is chosen for one of our large opera houses only because of its "starring possibilities." The most conscientious of directors cannot resist the clamours of the operatic star-gazers.

One does not find it difficult to understand why such operas do not often outlast the stars for which they were made. It has often been insisted that a work of art is not made, but grows; is not manufactured like a machine, but comes to birth like a baby; that the artist who signs his name to it is not so much the creator as the workman in the employ of forces anterior and superior to him. Each art work, great and small, has its genealogy, if one could but trace it. Shakespeare picked up a plot out of Plutarch or Holinshed, repartee from the Mermaid Tavern, scenes of "low life" from the streets in front of the theatre where he used to hold horses, and the characterizations of his people from his personal acquaintances, all the way from his boyhood persecutor, Sir Thomas Lucy, to his noble patroness, Queen Bess. Old tales and older themes bore the burden of his genius, so rich with supple language and living observations. "Macbeth" was centuries in the making, for the story, as well as the language and the moral values which were grafted upon it, were growing to maturity for generations before the master workman came to make them into one authentic art work. Goethe spent a quarter of a century on his "Faust." Into it went not only the tale which had been acted by puppets for a score of decades, but hundreds of fine popular coinages of phrase, thousands of treasured observations from the works of ancients and contemporaries, scores of familiar friends ranging from a little barroom sweetheart to a reigning duke, and such a quantity of philosophic evaluations as no other brain of his time could have garnered together. Even so slight a work as Burns's "My luv's like a red, red rose," is no one man's work, but the arrangement of a series of traditional metaphors, gathered by the poet from the people and polished by the artist's hand.

No artist is great enough to create art by himself. On the contrary, the greater he is, the more eagerly does he lay hold of forces outside himself, the more willingly does he make himself an instrument for the perfection of beauty created by others. Homer is none the less great because he was "an editor," or Shakespeare because he was "a teller of other men's tales." Greatness in art has an ancient lineage and transcends any individual's powers. That which speaks to many men must be spoken by many men.

"LE COQ D'OR"

This is especially true in the larger forms of art, of which opera is one of the most impressive examples. Year by year, at the Metropolitan Opera House in New York, one hears the season's "novelties," and one is oppressed by the pretentious futility which seems to inform most of them. For all but a few of these works, which are so carefully picked by Gatti-Casazza to meet the dozen jealous requirements of his audience and his circumstances, sound of the machine-shop. They are made, not created; manufactured, not born. But once in a while some new work appears which tells instantly of its authentic inspiration. It comes trailing old yarns and old beliefs, old colours and flavours, perhaps old lies and superstitions, and very often old melodies. Not all operas that graft on to themselves something of an older day are great. But most of the great works burn with a blood that was long brewed in the veins of the people.

Such a work, in many respects, is the Russian opera, *"Le Coq d'Or,"* which had its first American performance at the Metropolitan early in March. It bears the distinguished name of Nicholas Rimsky-Korsakoff as its composer. But to relate that Rimsky-Korsakoff sat down in his study some time in the year 1906 in the relatively peaceful city of St. Petersburg and began the composition, and arose some time in the year 1907 in the same study having finished it, is to tell nothing of its artistic generation. One adds little that is instructive by relating that the libretto was ably prepared by V. Bielsky. For the libretto is based upon a poem written by Pushkin three-quarters of a century previously, and this in turn was a retelling of a fairy-tale current among the Russian people, one knows not how many centuries before. Millions, doubtless, of Russian children, had giggled over this tale of the funny old king who, at his wits' end how to defend his kingdom from its enemies, accepted from an old astrologer a golden cock that would crow a warning when the land was in danger. Some elementary sense of justice made these children dictate that the foolish old king should not long enjoy such benefits without deserving them, and that, having shown his unworthiness in cruel tyranny and futile quarrelling, he should be killed by the golden cock that had so often saved him. The tale must have lived partly by virtue of its moral; for the craving for rude justice is one of the passions of human beings, especially of those human beings not yet moulded and twisted by the grown-up lies of society —the children. Chesterton insists that a yarn without a good moral cannot be a good yarn, and modern psychology publishes volumes of the same import. The tale of the Golden Cock, at all events, passed the moral censor of many Russian children and perhaps reached the ears of the child Pushkin, at last, from the lips of his nurse, the source whence came so much of his literary material.

INSPIRATION FROM FOLK-SONG

Here, for a moment, without mentioning its later accretions of content and meaning, let us leave the theme to speak of the music. This music is, indeed, personal in the last degree. It is signed, as it were, at the end of every bar with its composer's distinguished name. It is inconceivable that the score could have been written by any one else living in the world at the time. Its fluency, transparency, and graciousness all speak of Nicholas Rimsky-Korsakoff, the genial melodist and expert technician, who was hardly surpassed in all Europe in perfection of taste. Yet this most personal of workmen was one of the group of Russian composers, of whom Moussorgsky was the outstanding genius, who based their whole musical creed on the cultivation of the spirit and material of the Russian folk-song in their music. This last of Rimsky-Korsakoff's operas is only a flower of the enthusiasm engendered at the many meetings in the house of Mily Balakireff when he was a lad. In the music of *"Le Coq d'Or"* is an ever recurring flavour of the Russian popular melody. There is more besides; there is, for instance, an Orientalism nicely fashioned, far removed from any actual tunes of the East, but stimulated and fed in the beginning by the authentic materials. There is, in addition, a quantity of charming music of no specific national character, elaborated with myriad little touches such as can come only from the craft of the artist. But he would be an ungracious critic who would deny to this music what its composer so ardently claimed for most of what he wrote, the inspiration of nationalism. Rimsky-Korsakoff went far beyond the somewhat crude enthusiasm of those early meetings, exemplified in his first opera "Pskovitianka," to the exquisite polish of this last. But the

(*Continued on page 118*)



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MUSIC

(*Continued from page 116*)

evolution is placid and steady. The inspiration burns clear to the end. Rimsky-Korsakoff's music, and *"Le Coq d'Or"* with it, is as we know it because centuries earlier the Russian peasants had invented such songs as pleased them, independently of their neighbours. Before he wrote, the composer knew thousands of these songs. He drank nourishment from them. And from them he learned something of his craft.

From this point the story of the genealogy of the opera takes another turn. This time it is in the direction of politics. For like so many other works of art in Russia, *"Le Coq d'Or"* may be called, in some sense, a political document. The original tale was innocent enough of any political tendency, save for the underlying menace which lay in its moral, namely, that those who possess the goods of this world must honourably assume its responsibilities or take the consequences. But the story left Pushkin's hands a political parable. The poet, who in a freer land would have been only a happy story-teller, was stirred to a burning revolutionary enthusiasm by the political oppression under which he came to maturity. He made himself, in fact, one of the distinguished ancestors of that revolution which broke out in Petrograd a year ago and which has yet by no means run its course. He chummed with discontented idealists among the Russian aristocracy when he was scarcely more than a boy. He wrote a poem, "To Liberty," which circulated in manuscript among the officers of the army; he was exiled for it to the Caucasus. He flirted with secret societies plotting revolt. When the first revolution broke out he saved himself, probably, from a Siberian exile, if not from death, by hurriedly burning his incriminating papers. And now, having helped to set the great fashion of Russian revolution, he helped to set one of the great fashions of Russian literature. In large measure he created the political parable, the work which is *belles lettres* without and dynamite within. Very innocent, as it seems in these days, do his works sound. But they had their clear meaning to those who wished to know. His "Eugene Onyegin," externally a mere sentimental romance of polite society, was accepted by his countrymen as a call to action, one of the first of that long line, ever increasing in violence, which culminated a few weeks ago on the soapboxes of Nevsky Prospekt. He wrote many more such double-edged works, and "The Golden Cock" is one of them. For, as its sententious prologue sets forth, "it is only a tale, but its moral is highly edifying."

POLITICS AND OPERA

It is conceivable, of course, that Rimsky-Korsakoff, who all his life was a government servant and that, most of the time, in a military capacity, cared not a whit about the political significance of his libretto. But the evidence is good for assuming that at the time he composed *"Le Coq d'Or"* he was bearing an active grudge against his imperial master. For he had just resigned from the directorship of the Conservatory of Moscow in protest against the meddlesome interference of the Czar and had returned only when he had gained his point. All his operas had been glorifications of the Russian people. This work he wrote at a time when not only his personal grudge was rankling, but when all liberal Russia was beginning to lose its last shred of confidence in the imperial dynasty. The evidence would indicate, then, that he was not oblivious to the subtly seditious nature of the work upon which he was engaged.

But the ultimate evidence was soon to come. For when he had finished his opera, the censor refused to allow it to be produced. This tale of senile cruel kingship, this satire on a people which permitted such a king to rule, was not considered safe by reactionary officialdom. It was not until Rimsky-Korsakoff was dead and his enormous reputation had made the performance of the work mandatory, that it was seen on the stage in St. Petersburg.

This narrative is recounted to suggest the vast accretion of diverse values which an art work may sustain in the course of its germination. Though many of these values are lost on an American audience, still they inevitably infiltrate and flavour the whole work. But the last and most obviously striking of the accretions was posthumous. By a fortunate coincidence the opera was very much alive at the time when the Russian Ballet was at the height of its popularity in the capitals of Western Europe in the spring of 1914. As a final novelty and surprise, these Russians, combining with the travelling opera company, resolved to produce *"Le Coq d'Or" à la ballet*. They handed over the acting of the principal parts to members of the ballet company and the singing of them to members of the opera company. The singers, including the chorus, sat, red robed, at either side of the stage in full view of the audience, singing their parts impassively as their turn came, while the mimes danced in the centre. The innovation gave the desired shock to the audience. But it also had its artistic justification. For the histrionic demands were such as few operatic singers could compass; better, said the Russians, divide the labour and make sure that both the singing and the acting are well done. Besides, the action is so wholly farcical, so impossible of sober belief, so completely conventionalized, that the obvious unreality of the stage arrangements makes no difference. There was, however, still another by-product of the experiment. For with the acting placed in the hands of skilled mimes, the central theme of the piece, the burlesque on royalty, became more than ever accentuated.

THE NEW YORK PERFORMANCE

Accordingly, the piece, performed in this manner in New York, became most clearly the political satire for which it was intended in its shadowy beginnings. Doddering King Dodon is led about by the nose and any pretty woman of his court. He is bossed by his housekeeper. Awakened by the cock's cry of danger, he sends his army, and then his sons, out to meet the enemy and returns to his afternoon nap. Forced by renewed demands to go and fight himself, he requires the assistance of his faithful subjects to raise the hand that holds the sword. He is trundled up onto his hobby horse. And he departs to the pleas of his subjects:

"Your valour, intrepid chief, will put the enemy to flight.
"But whatever you do, stay in the rear."

In the second act this valiant leader arrives on the scene of battle at the rear of his troops, after the fighting is over. He mourns the dead until the beautiful enemy queen of Shemakhan appears and beguiles him. He is no gallant, but she wins him by pleading that she longs to submit herself to a bullying husband. He falls into her snare, for he likes the rôle of bully, having long practised it on his faithful subjects. When, in the third act, he comes home simpering in his toy chariot with his new queen, the populace hails him as a conqueror because of the few silly trophies he can show. And after he has killed the astrologer in a quarrel over the woman

(*Continued on page 120*)

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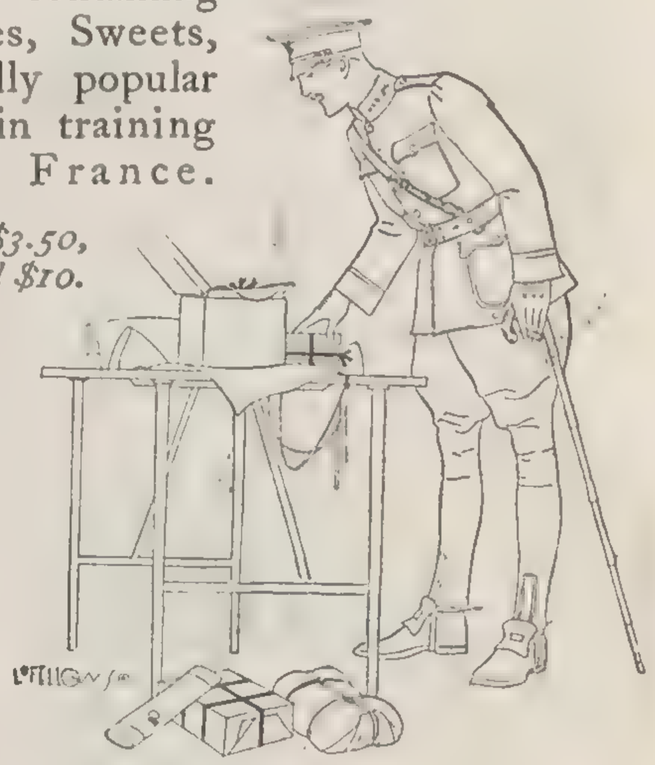
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M U S I C

(*Continued from page 118*)

and is himself killed by the cock, the people, with obvious satire, mourn: "Our Prince was without a peer; he treated us like dogs. Where shall we find another king?"

The skill which Rimsky-Korsakoff lavished on this score is wholly veiled behind the sheer beauty of it. The glamour commences with the first crowing of the cock in the prelude, followed by the filmy skeins of chromatic harmonies which are later associated with the Queen of Shemakhan. The Astrologer has a simple rune-like type of music all to himself, announced first in his Prologue. These three form the leitmotifs of the work, yet motifs used more amiably, in a mood less fiercely doctrinnaire, than in the Wagner music dramas. From the themes of Cock, Princess, and Astrologer the greater part of the music that follows is woven. One melody generates another, and this in turn the accompaniment for the next until the auditor is carried along on a stream of music which seems never to lose its breath.

CHARMS OF THE MUSIC

But this music, so learnedly developed, turns toward the audience the most gracious colours imaginable. The people praise their king in a purple pomposity which is a mockery; but presently from the same theme come lovely snatches of a lullaby sung by the women, who even in a satire like this must be sincere when they are mothering somebody. The king stamps his foot to some delightful measures of military balderdash, and the army enters to a martial strain that might have accompanied the warriors of the King of Hearts in "Alice in Wonderland." The music of the Queen in the second act, after her splendid aria to the sun, shows the same intoxicating variety of colour nicely adapted to the dramatic action of the moment. The third act music largely repeats the material of the first.

The miracle of this score is that it always shows a double face, a mask of utmost seriousness and importance to Dodon and his subjects, and one of playful comedy to the audience in the auditorium. In this contrast between man viewed from within and man viewed from without lies more than half the humour of life, and the music of Rimsky-Korsakoff shows the very anatomy of this humour. And this, more than his charming melodies, his unbelievable harmonic adroitness, his resourcefulness and sureness in instrumentation, is the chief glory of his score.

The beauty of the music, with its marvellous development of a few motifs, its deft weavings of the parts, and its glowing orchestral colour, was brilliantly translated for the vision by the work of Willy Pogany, who designed the stage settings and costumes. Pogany made the city of King Dodon, in the first and third acts, a wonderful candy-shop land, glowing with reds, yellows, and greens. His courtiers were dressed outlandishly in point of colour, though trimly enough in the matter of cut and design. King Dodon's garments were as roly-poly as his soul. From time to time strange colour schemes wove themselves out of this conglomeration, with that gaudiness which is always blinding but never, to modernized eyes, in bad taste. Off to each side the singers, dressed in deep maroon hoods and capes, seemed to retreat from the picture, bidding the audience forget their existence.

THE STAGING AND THE ACTING

One might question whether the somewhat splashy background and the rather ineffective stage arrangement of the first act achieved all that might have been achieved for the opera. But the second act setting, with its stiff woven clouds and its menacing ravens hovering over the field of battle, was a very masterpiece of grotesque pictorial humour. The draperies and the larger properties, such as the couch and the dining-table of the first act, were adorned with fantastic designs which the artist must have salvaged from many hours of painful research. Indeed, Pogany's work was, on the whole, so brilliantly done that it will remain a standard for future productions of exotic works at the Metropolitan.

It has been said, not far back, that the auditor did not feel uncomfortably the arbitrary separation of singer and actor. Perhaps, however, he would have been still more comfortable under the new dispensation if singing and acting had been somewhat better synchronized. Adolph Bolm, who directed the staging, had difficult work indeed, the fruits of which should ripen as the weeks roll by. But one could wish that the vivid burlesquing and miming which he has introduced could be more, and the conventional motions out of ballet, fewer. Too often, in some of the parts, it seemed that the characters were only filling in their time with the stock of gestures taught in the schools. Bonfiglio was at a loss as the Astrologer in the Prologue. Rosina Galli, a charming temptress in those moments of the second act when the dramatic action was obvious, was clearly puzzled as to how the more delicate play of humour should be made evident. The ensemble of the ballet, too, being new to strictly dramatic action, lacked a little in that ultimate finesse which so artificial a production demands. Such criticisms can only in small measure, however, be levelled at Bolm in the part of the King. For through all but occasional moments of his performance, the part was pungent with humour clearly conceived in the character itself and expressed expertly with endless resource. Whatever is still wanting on the mimetic side may be presently supplied. At least, Bolm has done enough to vindicate the novel scheme which Fokine originated in London several years ago.

THE SINGERS

The singers, free from the restrictions which dramatic action places upon tone production, were left with no excuse for not doing their best. In general, the soloists, seated anonymously among the choristers, gave an excellent account of themselves. Adamo Didur was pompous and rotund as the King, Basil Ruysdael vigourous as the General. But one noticed clearly the strain under which Rafaelo Diaz (who sang the part of the Astrologer) uses his strangely limpid and appealing voice. Other vocal defects of this sort make the auditor suspect that much faulty singing passes unnoticed in opera because of pictorial glamour.

Maria Barrientos sang the shimmering, exotic, half-imaginary part of the Queen, not indeed with invariably good intonation or perfect evenness of quality. but with a quantity of beautiful tone of that light silvery character which the composer evidently had in mind. Sophie Braslau's lustrous contralto tone interpreted the part of Amelfa.

After the half dozen "novelties" of the present season, "*Le coq d'Or,*" is beyond a doubt "the event." Strange it is, that this work, trailing the memory of the impulse in which the Russian Revolution began, came to New York only after it had culminated; that this satire on the Czar was not shown here until the Czar was living a prisoner in a Siberian apartment. Stranger still, that it had its first performance in America on the night when Americans were reading the terms of defeat of that Revolution, which had been finally born into a world too mad to control.

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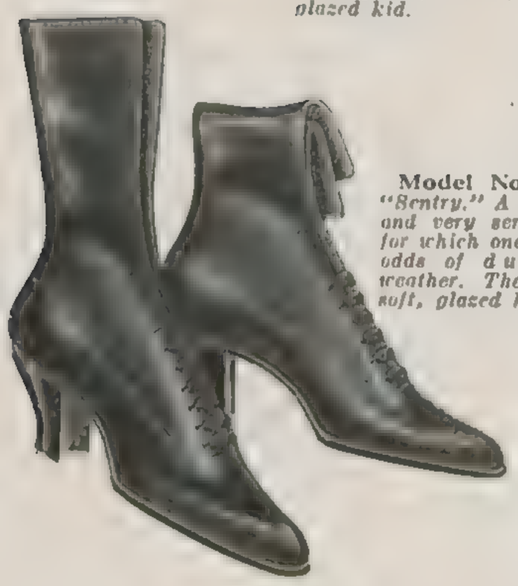


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PARIS MAKES A BRAVE SHOWING

(*Continued from page 45*)

used also on the long very wide sleeves. They are a very new note, these sleeves of Poiret's; their fulness is held in by a deep buttoned cuff. His scroll effects made by stripes of colour are altogether charming, in red on navy blue serge, or in grey on a brown dress.

THE "WHISTLE" SILHOUETTE

The general silhouette does not differ much from other seasons; it is very straight and rather narrow, and what large or full effects there are, are kept for the shoulders. It is no longer the "melon" silhouette of last year,—it is rather a use of line slim enough to be called the "whistle."

To go with these dresses, in less mild weather, Poiret has invented, for use upon all varieties of occasions, some short floating garments which have an amusing charm, for they give the impression of a wrap which has no importance; which is just ready to fall off; which, indeed, is barely kept on the shoulders. Poiret does not adopt any special silhouette for each season; he is an artist, a painter, who dresses each woman according to her type and the colour which she suggests; for every woman has her colour. It is for this reason that he makes for Madeleine, who is very tall and blonde, an adorable dress of pink and white checks, with the corsage joined to the skirt by tabs piped with white piqué, and a sash of black faille, which shows only in the back. This costume is sketched at the lower left on page 44.

For me, who am tall and dark, he makes the evening dress, sketched in the middle on page 44, in oriental red velvet, which is crossed by a wide black ribbon hanging down the back. On the front, to simulate a sash, there is a plastron of heavy dull gold embroidery, with tassels, to give that exotic note Poiret always uses; this touch makes for each of his creations a personality which the wearer assumes, as an actor enters an interesting rôle.

BEER AND PAQUIN

The indications at this house for the season's modes are very clear; Beer shows us draped skirts with panniers—discreet, but panniers all the same—and serge morning dresses, extremely simple but never perfectly straight; there is also an afternoon dress, of taffeta or embroidered crêpe. Machine embroidery is used in forming motifs on the front and sides of a long redingote. Everywhere there are draperies or the "tucked-up" effect; it is only when the coat is taken off that this line appears, which may or may not mean that in reality it has little importance.

The dress, "Benjamin," second from the upper left on page 44, of wool and putty coloured Georgette crêpe embroidered in the same colour, gives an idea of those very simple but very well-made models which Beer is using this season. "Pirouette," at the upper left on page 44, is a dress very amusing in the novelty of its complicated fronts and its plastron buttoning on the shoulders.

Beer makes very sumptuous and elaborate evening dresses. Metal cloths and brocades, used with embroidered tulles, show us things which almost make us believe that the good old days have come back to Paris. Madeleine and I are lost in a dream of a peaceful and happy existence where every evening we dress for a new dinner by innumerable lights, where we will be fêted and admired, where—but we leave the too cruel dream to come back to the reality of pretty costumes known as "sports" costumes,—white, blue, and pink, or all these colours mixed.

The house of Paquin varies its models without settling on any one style. It keeps a whimsical and charming silhouette and bases new ideas on that, but we find also, as in the pretty dress "Fauvette," sketched on page 45, the classic lines of all the epochs of great elegance; it has draperies of white crêpe de Chine edged with jet beads. The tailored suit, "Hirondelle," made of grey bure de soie, which is sketched at the left on page 45, is one among the many successes of the Maison Paquin.

We must hurry now if we would be in time for a tea which Mr. Sturges is giving to-day, and we rush off to the Place Vendôme to tell everybody at the tea the great sights we have seen in these last days.

At this brilliant assembly, too, we can not help noting the costumes; for here, although they may not yet be wearing the latest spring models, the women are delightfully dressed. The Countess Rebinder, for instance, is here, looking ever so well in a brown tailored costume, trimmed with metal buttons on the sides of the skirt and the jacket; one sees these pretty fancy buttons everywhere. Mlle. d'Hinnisdal is in a dress of sable brown silk, short and clinging, gathered just above the waist, with a little close hat to match. The Marquise de Jancourt, pretty and languid under her black satin hat pulled way down over her eyes, is dressed in black satin. The draped corsage is knotted behind on the hips. The Princess Radziwill wears a Chanel dress of silk tricot embroidered in dull gold, a model which is fashionable at present and very charming.

MARTIAL ET ARMAND

Martial et Armand have in their collection of street costumes one that has a delightful capricious suggestion of the little street-boys of Paris. It is light, short, and extremely practical, both in cut and material. The very high collars of the guimpes or blouses which go with these tailored costumes will be a great novelty. They have stocks "à la prud-homme," and pleated ruchings which frame the oval of the face. With Martial et Armand, the skirts have a very special line. Pulled in in the back and tight at the knees, they are rather draped and full in front, like the frock on page 46, at the right. Many of the dresses seem, on this account, to have an apron, for often the fronts are pleated or slightly draped and turned up near the bottom under a motif of embroidery.

The afternoon dresses invoke the sun, for they are all of light materials, dotted or checked, with panels of plain material; there are few full ones, although the characteristic of Martial et Armand is especially the draped and pulled-back effect. The gown at the left on page 46 emphasizes this particular point, with its vest embroidered in black soutache braid, its collar rolled like a paper cornucopia, and its "string" belt. The "string" belt is again apparent at the top of the same page, on the frock of dark blue silk.

PREMET

Premet always plans his gowns to be made by Premet; one could never have the kind of thing he proposes carried out by one's maid or a small dressmaker. The cut of his blouses and his one-piece dresses is the result of a very special science, and, let us add, a very admirable one, for in spite of the elaborate designs, the silhouette remains extremely slender and does not emphasize any part of the figure.

Silk jersey with a coarse mesh, serge and cotton jersey, only partly embroidered, are Premet's greatest success, though at Premet's I saw many foulards.

(*Continued on page 122*)

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WHOLESALE ONLY

PARIS MAKES A BRAVE SHOWING

(*Continued from page 121*)

Cross-stitch embroidery in coloured wools is found on many dresses, and the special originality lies in the fact that on the same dress the embroideries are in different colours,—blue, red, and black, for instance—at the neck, waist, and shoulder.

A cape of silk jersey, lined with brocaded jersey, is a novelty typical of this house. A tailored suit, called "La Chasse," of checked toile de laine, is sketched at the lower right on page 47. It has a skirt pleated on the side, and a feature of especial interest—a neck opening with a bias facing of black satin; this wide facing is arranged like a fichu collar, which crosses at the front and knots very low behind.

But Madeleine has been especially tempted by the charming simplicity of the dress "La Complice," in blue serge with a belt of green leather, shown on page 47, in the middle of the page.

In each model of Premet's one sees the ingenuity and the sure taste of Madame Renée, whom we admire as she goes about the rooms in her pretty dress of cerise silk tricot, embroidered in black and gold. This season has continued the era of Premet's success.

AT THE PLAY

It is late, and I depart, leaving Madeleine to make a final inspection; I am attending this evening, the première of "Kiki" at the Théâtre Gymnase. This play, by M. André Picart, is full of acute observations and of sensibility; it provides a good medium for Spinelli, who has the principal rôle. It would not be possible to give a more natural interpretation of a good and gentle little woman whom life and circumstances put in a false position by a shameless profligate. Mlle. Spinelli is dressed by Poiret, in the most imaginative manner, in admirable accord with the character she plays. On the other hand, Mlle. Prince, costumed by Doucet, is a very sophisticated woman, elegance personified, whose principal preoccupation is luxury.

A few days ago, at the Théâtre des Bouffes Parisiens, "Mon Jeudi," a comedy by M. Yves Mirande, had its general rehearsal before a most Parisian audience. In a proscenium box, Mlle. Mona Delza, charming under an immense "blonde" hat, very flat, covered with tulle to match, wore a dress of gold metal cloth, of open weave; it was half hidden under a wrap of velvet as "blonde" as her hat. Madame Rostand, in black and jet, wore a lovely jet toque. Mlle. Spinelli, in a coat of heavy material with green and white checks, wore a rather high hat, without a brim, covered with a shower of grey silk fringe. Mme. Cora Laparcerie-Richepin was all in black and white with a large hat.

Mlle. Rénouardt was exquisite as she appeared on the stage in her different costumes. First she wore a pink negligée of "turco" crêpe with two roses embroidered in crystal on the side. In the second act, she wore a dress of pink and lavender crêpe, beaded with crystal, and an exquisite dinner gown in mauve liberty satin and brilliant tulle, of which the panniers at the sides hung free and were turned up at the edge, so that they floated like wings at the least motion. As for the bridal gown in the last act, it is charming, but not at all of traditional design; it has a crown of daisies and a trimming of silver lace edged with crystal. Nothing is lacking, not even the court train in silver cloth, ironically sumptuous in the circumstances. But for all that, our dressmakers are better psychologists than we consistently realize. Perhaps it is well for us to realize that there do exist such things as court trains and evening dresses.

CHEZ DOUCET

The great and beautiful tradition of elegance dwells with Doucet, as it always did in the radiant days of peace—that elegance which could not understand a slipshod woman, but had for its ideal a gracious being, dressed to charm and to show what true beauty is. No excessive shortness, no puffings, no surprises in line are seen at Doucet's. The models of this house express the ideal of the woman who loves luxury and can not live without it.

A Doucet dress with a high collar of bure de laine is sketched at the top of page 48; it has big pockets in front, and a large passementerie collar to match it in colour, yet it is exceedingly simple. Doucet has carefully followed the lines of the figure, and in his delicate coloured muslins, embroidered in grey Angora, there is an infinite elegance and a perfect cut. He prefers soft materials like phénicienne, silk crêpe, and silk tricot for formal occasions. Morning frocks of a very fine serge, velours de laine, or duvetyn, give a soft effect, and borders of monkey fur add a distinctive touch to these simple costumes. Some of the high collars, in the same material as the dress, produce the subdued effect which the perfect war-time dress should have.

Madeleine comes to Doucet's to meet me, after the reception at the Academy for the philosopher Bergson, and her mind, charmed by the eloquence of the elect, thinks only of classicism, pure beauty, and harmony. Where could she have an atmosphere more in accord with her exalted state of being, even in former times of frivolities, than in these surroundings of beauty? She could not better finish a day so well begun than by ordering, as she does immediately, two ideal dresses, one of which, a blue serge, is shown at the left on page 48. With its straight telling lines and high belt, it recalls the end of the eighteenth century. The high collar, which may be worn open, has a charm that is very new.

And as I close this harmonious list, any part of which is enough to make us dream dreams, the cannon begins to boom in all the forts around Paris. The Gothas have been sighted again, but the aviators entrusted with the defence of our city will not allow them to pass; they want to keep for their beloved Paris the right to smile again, despite everything.

J. R. F.





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THE WORLD MOVES TO WASHINGTON

(*Continued from page 60*)

and high position, men who, like Mr. Frank A. Vanderlip and Mr. Edward R. Stettinius, of New York, and Mr. Edward F. Carry, of Chicago, have patriotically volunteered to fill important positions at the nominal salary of one dollar a year. Most of them have brought their families with them. They have to be housed and are able, willing, and even glad to pay any rent for residences which suit their fancy. So what would you? Even Washington is human.

As a result, many of the handsomest and most historic homes in Washington are in the hands of strangers. Others have been commandeered by the Government to house its baby bureaux, created by the war. The historic "Slidell mansion" in Lafayette Square, where lived John Slidell, Confederate Commissioner to France and Great Britain, who, with his fellow commissioner, James Murray Mason, was captured when the British vessel, Trent, was overhauled by the federal authorities, and is now occupied by part of the War Department overflow. Another War Department bureau has the wide-roomed house in 11 Street which was the Belgian legation during the régime of Baron Moncheur, who married Miss Charlotte Clayton.

NEW USES FOR HISTORIC HOMES

The home of the famous historian, George Bancroft, where he used to potter among his roses, houses the State Department War Relief. The United Service Club has pre-empted the "Westinghouse mansion" in Dupont Circle, built by James G. Blaine when he was Secretary of state, and occupied by the late Mr. L. Z. Leiter when his eldest daughter, the lovely Mary Leiter, afterward Lady Curzon, was growing up. The Cosmos Club, to which all the scientific and literary men in town belong and where the great scientists of all nations have been entertained, has long occupied the famous Dolly Madison house and had its eye on the well-known Cameron house next door. Recently the club completed the purchase of the property, from which the Woman's Party pickets had marched forth to the White House—and to Occoquan—only to find that the Government, searching for more office room, desired it, too. The club was finally allowed to retain the Cameron house on the plea that the organization was doing its bit, having stretched its formerly negligible associate membership to include the "foreign missionaries" in Washington and scores of other war workers.

It has been impossible for the Social Register, the City Directory, and the telephone book to keep abreast of the sudden and dramatic changes in Washington; and there is a crying need for some enterprising person to publish a volume entitled "Who's What, Where, and Since When," revised about once a week.

THE SUDDEN POPULARITY OF MOVING

Not only is everybody's home some other body's castle, but it is not unusual for people to move two or three times in as many months. The name is legion—and not unknown socially—of those who have rented their houses, moved into apartments, sublet them in turn, and gone to Palm Beach, Aiken, or Coronado on the proceeds, or else set up housekeeping at the most expensive hotels in Washington. Many householders have moved into apartments, and it looked for a time as though apartment dwellers would be forced to put up tents in the parks. Matters are now fairly well adjusted, save in the case of the men and women, most of whom are Government clerks, who can afford but one or two rooms; and for their accommodation the Government is considering the building of apartment houses or barracks.

In its social as well as its physical aspects Washington has been transformed, and, in the process, it has lost some of its reputation for hospitality toward the stranger within its gates. In the first place, the strangers are so numerous as to be a bit overwhelming. Moreover, the war threw a monkey-wrench into the social machinery. At the beginning of the season, official society, which takes its cue from the White House, decided that formal entertaining should be taboo. In the pressure of war work, calling, as an institution with an elaborate code of precedence and etiquette, went into the discard, unlamented. The round of afternoon receptions and at homes, so characteristic a feature of the social programme of Washington, soon followed. In spite of the famous example set by the Duchess of Richmond, when the British danced right up to the battle of Waterloo, nobody seemed inclined to give private balls or to do much general entertaining. How, then, were the newcomers to be made welcome, to be fitted into the complex social life, to be prevented from going home with a totally false impression of the people? The surgical dressings class and the knitting tea helped solve the problem, for women can grow as chummy over the cutting table as across the bridge table. Tea was found to be an efficient cement for friendship; and, while "the tea," usually a fearful crush and frequently a bore, seems to have disappeared for the period of the war, many Washington hostesses are now making it a rule to bring their day's work to a close before four o'clock and to receive informally after five. At these affairs newcomers to Washington are made especially welcome.

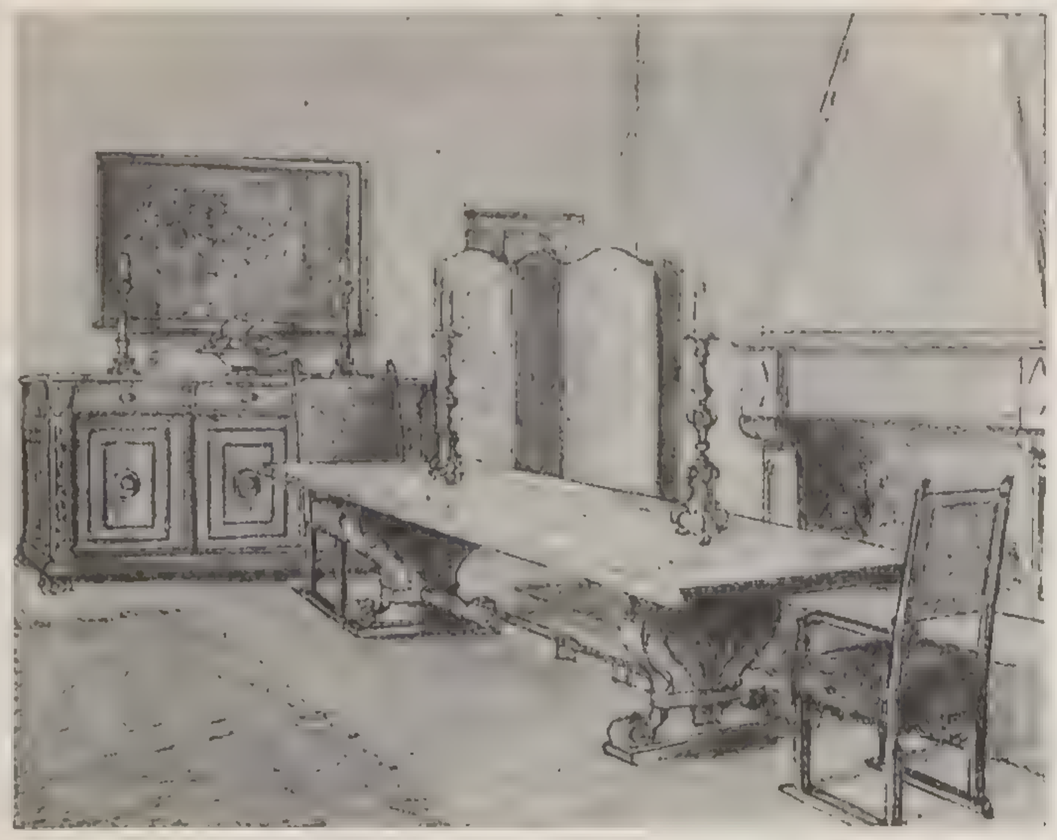
CHARITIES AND SOCIABILITY

The Infant's Welfare Sewing Society, organized by Mrs. William Corcoran Hill and numbering many of the smartest women among its members, has received with open arms the representative women of other cities who are in Washington with their husbands or to do war work themselves. Women from Maine and California, from Washington City and Washington State, have become intimate at the weekly meetings where fingers fly making layettes for French and Belgian babies. Mrs. Seaton Schroeder's knitting class, which meets each week at the home of Miss Mabel Boardman, Mrs. Stephen B. Elkins, Mrs. Arthur Graham Glasgow, Mrs. James McDonald, or some hostess of equal social prominence, has also been instrumental in bringing together Washington women and visitors from other cities.

However, the dinner, always a popular form of entertaining in Washington, has done more than any one thing to save the situation. People must dine, so why not together? And if the living be simpler than before the war, so is the thinking higher. Nowadays, never an evening goes by in Washington without its complement of dinners; one may be in honour of some prominent official and his wife; another, for a distinguished man from France, England, Belgium, or Italy, here to represent his country on some special mission; a half dozen or so for "Mr. and Mrs. Blank, of New York, who are here with the Food Administration, my dear," or "Mr. and Mrs. Smith, of Detroit, automobile people, who are making aeroplanes for the Government." And so it goes.

Even the Hoovers give dinners and in spite of not being able to deviate a hair's breadth from the Food Administration's direction, Mrs. Hoover has managed to achieve a wide reputation for the excellence of the dishes she serves and the variety of her menus. Small dances at the clubs or at private houses are of

(*Continued on page 126*)



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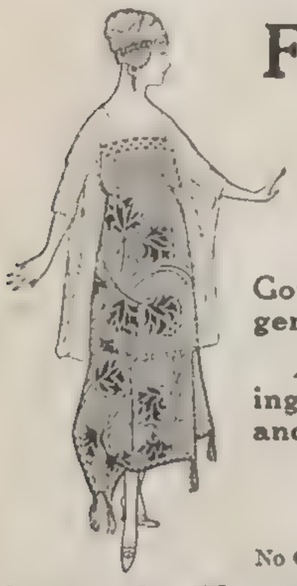
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CONVERSATION AND CONSERVATION

(*Continued from page 60*)

way into the subway,—his chauffeur having changed his uniform for the fascinating décolleté of the navy. Wearing one's fur coat indoors and letting one's suit be shorn of every superfluous inch of wool are only other ways of playing. Total abstinence from any form of labour on the second day of the week, and the consuming of lobster, truffles, and caviar in place of the more homely forms of nourishment, on any day, are other pleasant ways adopted by many of the contestants. In fact, the conservator is more ingenious than was Pollyanna in her gamest moments. Sometimes, of course, the beginner makes strokes which are as futile as those of the beginner in golf or tennis. We are told that there is a whole shelf filled with boxes and boxes of white satin slippers in the ruined town of Blérancourt, donated by some ardent player. And still other players have failed to realize that even the fluffiest and frilliest of lingerie and negligée are not needed in the devastated region where there is no coal and little shelter.

Needless to say, there are some hazards in the game and some disagreements about the rules. For instance, one morning we are told that because of the scarcity of leather we must wear low shoes, and the next day we are assured that there is an abundance of leather but that because of a lack of dye we are urged to buy white stockings. We never know what we will have to do next. But this element of uncertainty gives an added interest, spurred on by constant watchful waiting for the latest decision of the referee—by which we mean the Government. And most of all, there is a thrill that no other game has ever brought, when we consider the object of the game. For the object of the game is to beat the Kaiser.

MARJORIE HILLIS.

THE WORLD MOVES TO WASHINGTON

(*Continued from page 124*)

frequent occurrence; and if an excuse is needed for a larger affair, there is always the call of charity. The soldiers, too, must be entertained, and there have been many dances in their honour.

Never has the coming of Ash Wednesday made so little difference in social activities, for many of the diversions of society were of a distinctly Lenten flavour, long before the coming of Lent. Lectures and concerts are very much the vogue; invitations to the Senate or House galleries to see Congress make history or wrangle with the Administration are more in demand than invitations to the theatre. Society betakes itself to Billy Sunday's tabernacle to be told of its sins and also attends the series of "parlour meetings" he is holding in such important homes as that of the Secretary of State, of the Secretary of the Navy, of Mrs. Marshall Field, Mrs. Julian James, Mr. Charles Henry Butler, and at the Marine Barracks, where Major-General George Barnett, Commandant of the Marine Corps, turned out the Marine Band to help with the service.

The space in engagement books which was formerly given over to balls, tea parties, luncheons, and bridge is now occupied by engagements to roll bandages, make hospital garments, knit, or put in three or four hours with the Red Cross, the Civilian Relief Committee, or some kindred agency. Many society women who before the war led butterfly existences, now keep office hours for relief work as religiously as their fathers, brothers, and husbands keep their office hours. Hundreds of girls of gentle breeding have taken paid positions in the Government, and many more are giving their services to Uncle Sam. Miss Eudora Clover, daughter of Rear-Admiral Richardson Clover, and Miss Frances Noyes, daughter of Mr. Frank Brett Noyes, are, for instance, in the "dollar a year" class, serving as translators in the Army War College at that munificent wage.

SOCIETY BECOMES MORE COSMOPOLITAN

Since the beginning of war, society has taken on a cosmopolitan tone never before attained. The personnel of the various embassy and legation staffs has been increased tremendously, and special agencies of almost every government on the globe, save those in league with the Central Powers, are now maintained in Washington. France, Great Britain, Italy, Japan, Belgium, Serbia, and the rest have sent their most brilliant men as official representatives of their nations and official guests of ours. They have gone their way, after strengthening the bonds between this country and the nations of Europe. But military commissions, financial commissions, commercial commissions, and various and sundry other missions with a membership embracing men of international reputation, still remain.

Captain André Tardieu, High Commissioner of France in the United States, has the weight of enormous responsibility on his shoulders, but he believes firmly in the importance of the social side of diplomacy and always finds time to entertain and to be entertained, in order to cultivate social relationships with Americans. The dinners which he and M. Edouard de Billy, his "second in command," give at the house which they are sharing have become quite famous. M. Simon, one of the important members of the commission, has a handsome and delightful wife, who has already made an important place for herself in society. Captain and Mme. de Jarny, Captain and Mme. Lacombe, Captain and Mme. Devilder, are other interesting members of the commission, as well as the Marquis de Polignac, whose bride was Mrs. James B. Eustis, of New York.

SOME INTERESTING FOREIGN VISITORS

The new British High Commissioner, Earl Reading, is also Ambassador, and he and Lady Reading, a most "understanding" person, may be expected to play a doubly important rôle. Other distinguished Britishers connected with the War Mission are Lord Northcliffe, who divides his time between New York and Washington when he is in this country, Sir Charles Gordon, a Canadian whose work is especially connected with munitions, and Sir Charles and Lady Ross. The son-in-law and the daughter of the Duke of Devonshire, Governor General of Canada, Captain Angus Mackintosh and the Lady Maud Mackintosh, are also recent additions to the British colony.

French is now heard frequently on the streets, in the shops, and at the play, as well as at social functions in Washington. The pure Parisian French of our foreign visitors and the rather halting French of Americans, who are just beginning to realize the importance of a knowledge of the language of diplomacy, mingle constantly and cheerfully.

RUTH E. JONES.

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WOMEN'S CLUBS AND WAR WORK

(*Continued from page 57*)

in this bulletin; each issue contained valuable suggestions as to what foods should be used sparingly and what could be used in abundance. For instance, in the bulletin for July was the following paragraph: "Wool is needed for the army, therefore cut down on mutton. The increase of both beef and wool depends on our leaving the calves and lambs to grow up; so do not put any lamb or veal in the food budget at the present time. Chickens, turkeys, geese, guinea-fowl, ducks, and pigeons are ours for the buying, and yet we are not buying them. The dealers throughout June report fresh killed, dry packed, and iced poultry as 'weak, uncertain, and in poor demand,' and complain bitterly that they do not understand why the consumers' demand should be so slight. A mature consideration by intelligent dealers of the price the retailers ask for this same overplentiful poultry might suggest a reason."

Recipes were also given; the bulletin for November contained valuable recipes for bread which could be made from wheat flour substitutes, and in the same bulletin were recipes for desserts that contained no sugar. Some federal questions were touched upon, but, for the most part, the bulletins were directly applicable to the households in New York City. The bulletins were punctuated by headlines in bold-face type that summed up the food situation with a dash of humour thrown in, just to make it truly American. For instance, one read, "Cursing the speculator and investigating the middleman cans no beans." Another, "Have you used corn-meal for breakfast?" And, apropos of the State Food Law, passed on the twenty-fourth of August, 1917, "Now that we have the legislation, what are we going to do with it?"

THE COLONY CLUB

The Colony Club devotes the afternoons it formerly gave to the Fine Arts to discussions on food conservation. The members give their personal experiences on home canning, home drying, community drying, and commercial canning and drying. The object of these discussions is to ascertain, as far as possible, what methods should be followed in different communities. Representative speakers from this country and Europe are the guests of the Club for these Tuesday afternoons and add their valuable experience to the discussions.

A "Kitchen Trailer" has been sent to the front by the Colony Club instead of an ambulance; this bears hot food to the wounded by way of first aid. The Club gymnasium has been converted into a Red Cross headquarters, where the Club members avail themselves of the privilege of rolling bandages and making dressings any day and all day.

COSMOPOLITAN CLUB

"I have just forty minutes before the lecture; that will give me time to make a pair of socks," is overheard at the Cosmopolitan Club, as the member hurries off to the knitting-room where knitting-machines have been set up for the members to devote a few profitable hours each day in response to the request from abroad for millions of socks. Expert teachers are in attendance, however, since Mrs. Belmont, writing from Paris, says, "Can we beg people not to knit if they do not know how? It wastes wool, which has a value beyond price. Do not send socks badly made; badly made socks, those with knots in them, can and do cripple our soldiers. Preach socks! Really, I believe for the need, the machine-made ones are the best."

The Cosmopolitan Club has also sent an ambulance to Italy, and one group of members is devoting all its energy to helping in the reconstruction of the devastated villages in France. Lectures on war work are often given by women who have distinguished themselves in the field. For instance, Miss Helen Fraser, organizer of the National War Savings Committee in England, has recently come over and gave a most earnest talk on "Women's Part in Winning the War." The lecture covered the latest developments in the employment of one and one-quarter million women in the war industries of Great Britain and dealt with such timely questions as Women's Auxiliary Army Crops Communal Kitchens and the housing of woman war workers. Besides these instructive talks that keep the members in touch with war conditions and the work that women must accomplish, the Cosmopolitan Club set the example of conforming at once to all the food and fuel laws in the management of the club-house itself.

THE YORK CLUB

The York Club, while not joining as an organization in this national work, includes in its membership some of the most actively interested women in New York, and the club-house has seen the origin of some of the best and most inspirational types of relief work. Needless to say, the York Club at once responded to all the edicts from Washington on food conservation. Undoubtedly, the women's clubs of New York are proving their real worth as organizations at the time when they are most needed.



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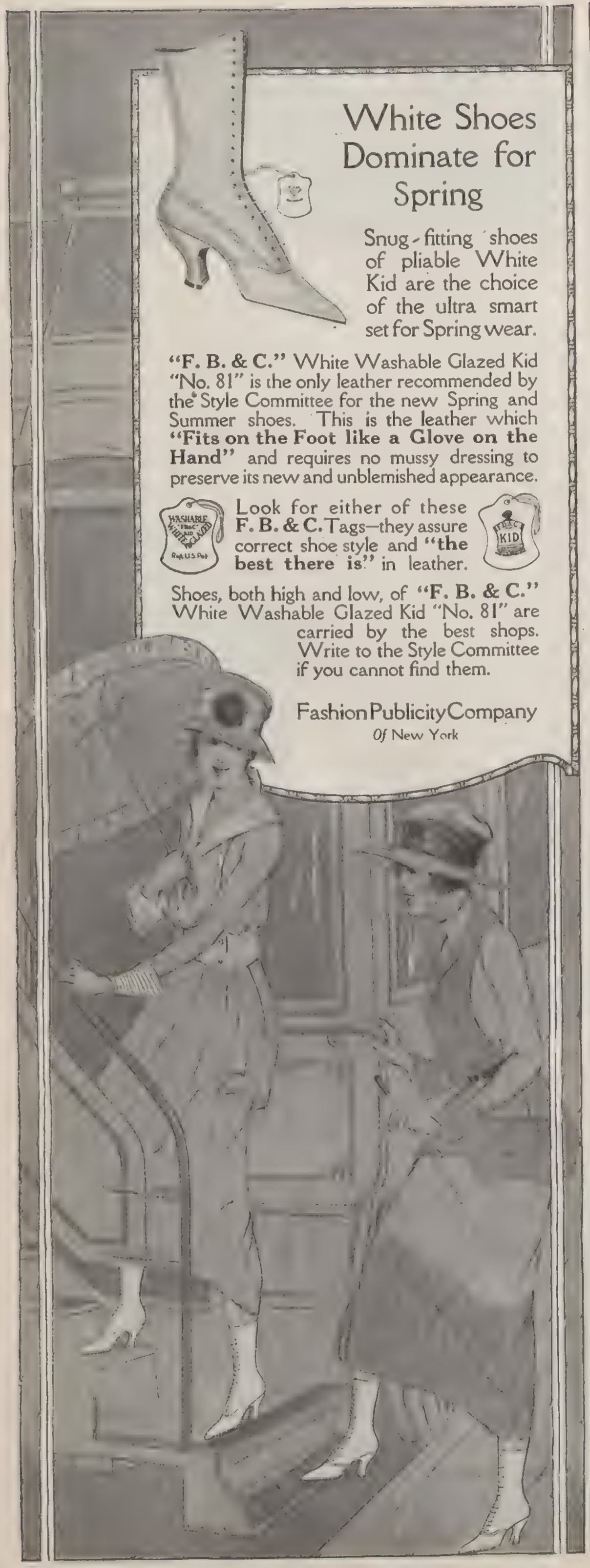
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Paul Thompson

This is a scene from Björnson's "A Gauntlet," given at the Philadelphia Little Theatre, by a cast consisting of Olive Wyndham, George K. Denny, George Henry Trader, Hilda Spong, and Mrs. Thomas Wise

SEEN *on the* STAGE

(*Continued from page 64*)

more appreciative public. Lionel, among the inner circle composed of "those who know," has always been regarded as the "genius" of the family; and this favourable judgment has been justified by his recent great performances of Colonel Ibbetson and of the hero of "The Copperhead."

It is almost embarrassing for any friend to say a word about John Barrymore,—the well-beloved "Jack." John Barrymore began his career as a "matinee-idol," and as a deft interpreter of many easy farces. Then, suddenly, he decided to take himself seriously, and appeared before the public with a sincere and earnest depiction of the unheroic Falder in Mr. Galsworthy's "Justice," and a lovely rendering of the poetical and dreamful hero of "Peter Ibbetson." Upon the evidence at hand, there is every reason to regard Mr. John Barrymore as the most promising young actor on the American stage,—with the possible exception of his brother, Lionel; and, some time in the future—if the present writer is not utterly at fault—our public will demand the privilege of seeing John Barrymore as Hamlet.

But the future is, of course, the future. . . . For the present, we are concerned only with the current record of the children of Maurice Barrymore and Georgie Drew; but, by a chronologic accident, the recent efforts of two members of this famous family are forced into primary prominence by the exigencies of this present article.

"THE COPPERHEAD"

Few actors have ever evoked from the theatregoing public of New York the sort of ovation which was accorded to Lionel Barrymore at the first performance of "The Copperhead" on the evening of February 18, 1918. This four-act play had been composed by Mr. Augustus Thomas, the dean of American dramatists; but, for three acts, the audience had remained aloof and unresponsive. But, after the fourth act, not a person left his seat. The entire audience stood up and cheered; and Mr. Barrymore and Mr. Thomas were called and recalled before the footlights, at least a dozen times.

"The Copperhead," which was dramatized from a short story by Frederick Landis, is, in reality, a one-act play, like "The Story of Waterloo," by Sir Arthur Conan Doyle. The entire interest is concentrated in the final act; and Mr. Thomas has merely wandered off the map in his endeavour to build up an antecedent background dispersed over three preparatory acts.

The æsthetic purpose of the great last act—and, to designate this item in the composition, there is no other adjective than "great"—is to evoke a reminiscence of the character of the one man who has seemed more heroical than any other in the whole course of our country's history. Mr. Thomas has always been inordinately clever in his handling of stage-properties. At the outset of this passage, the hero of "The Copperhead" brings forth the life-mask of the face of Lincoln and the life-cast of his mighty hand, and places them upon a central table where they will be visible by lamplight. These exhibits look the audience in the eyes throughout the lengthy narrative that is assigned to Mr. Barrymore. The scene is aided also by the introduction of a silken flag with many stars, and by the final employment of a tattered coat and hat that carry the insignia of the Grand Army of the Republic. These concrete items aid the actor in projecting an impression that is astonishingly vivid.

The last act of "The Copperhead" is worthy of remembrance among the many passages of notable dramatic composition that have been written, in the progress of these many years, by Mr. Thomas; but the thing that made the first-night audience stand up and cheer, at the conclusion of the play, was the overwhelming performance of Mr. Lionel Barrymore. Such acting has seldom been seen upon our stage since Sir Henry Irving died. It does not really matter whether the play itself is good or bad, if only the leading actor can deliver an impression so magnificent as this.

"THE OFF CHANCE"

Meanwhile, Ethel Barrymore has turned from her depiction of the tear-stained Lady of the Camellias, to give a delightful high-comedy performance in "The Off Chance," by R. C. Carton. This play is a typical Carton comedy. The subject-matter is traditional and unimportant; the construction is conventional; but the author has displayed his usual happy faculty for assembling an interesting group of stage characters, and has employed to good advantage his really clever talent for writing witty lines. Miss Barrymore plays the part of a wise and worldly woman in her forties who, having been divorced and remarried at an early age, has not seen for nearly twenty years her own daughter, who is married to the Duke of Burchester but finds it difficult to get along with him. When the little Duchess threatens an action for divorce, her mother, whose present name is Lady Cardonnell, takes a hand in the situation and cleverly pulls wires to bring about a reconciliation between her daughter and the Duke, who is by no means a bad fellow at heart. There is a delightful scene in the second act when Lady Cardonnell introduces herself to the Duchess of Burchester in the lounge of an hotel, with the sudden, unexpected line, "I'm your mother." Miss Barrymore plays this passage with a delicious whimsicality that suggests

(*Continued on page 132*)

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SEEN *on the* STAGE

(*Continued from page 130*)

none the less what the poet Herrick called "the toning of a tear." Lady Cardonnell is a sort of first cousin of Lady Algy,—the character portrayed by Maxine Elliott in William Faversham's recent revival of another comedy of Mr. Carton's. Both women are good sports, and know how to get along with men as pals.

The general impression conveyed by "The Off Chance" is that of a pleasant evening spent in the society of a dozen amusing and interesting people. Such a comedy has to be well acted; and Miss Barrymore has assembled a superlative company which includes E. Lyall Swete, John Cope, Cyril Keightley, Edward Emery, Albert Gran, Thomas Louden, and Eva Le Gallienne. The stage-direction of Iden Payne is, as usual, exemplary.

"OH, LADY! LADY!!"

There is no such thing as criticism of musical comedy. Any expression of opinion on this type of entertainment must be merely personal; and the reaction of the tired business man is more likely to be reliable than those of Matthew Arnold and John Ruskin. For this reason, I may perhaps be pardoned for saying, in the first person, that I hold a grudge against Guy Bolton, Pelham Grenville Wodehouse, and Jerome Kern. As a professional theatregoer, my natural desire is to stay at home whenever possible; and, in the midst of many openings, I look forward to an evening off, when I may sit before the fire and reread the prose of Mr. Kenneth Grahame. Before these malefactors came along, I never experienced the slightest difficulty in staying away from an opening of a musical comedy. It was not really necessary for a dramatic reviewer to listen to jokes about Limburger cheese and the unfortunate city of Kalamazoo. But Bolton, Wodehouse, and Kern have changed all that. They have developed a new type of musical comedy which is difficult to stay away from. That is the reason for my grudge against them. Having seen "Oh, Boy!", I couldn't give away my tickets for "Oh, Lady! Lady!!"; and, now that I have seen "Oh, Lady! Lady!!", I know that I am doomed to go to see it again and yet again. There is no such thing as leisure left for me; I shall never have a night off any more; and I shall go down to an early grave because of these young gentlemen who have added a new attraction to the night-life of the metropolis.

This new type of entertainment is distinguished, in the first place, by good taste,—the one element that was most noticeably lacking in the musical comedy of half a dozen years ago. Colonel Roosevelt once discovered in an Arizona saloon a subtle sign which read, "Spit on the floor here if you do at home"; and I have always suspected the home habits of an audience that laughed with loud guffaws at vulgar exhibitions on the stage. Messrs. Bolton and Wodehouse pay their auditors the compliment of assuming them to be well-bred.

For another thing, these collaborators are regardful of the element of art. Mr. Bolton makes a play that is coherently constructed and could be acted as a "straight" farce, with the music thrown away; and his dialogue is genuinely witty. Mr. Wodehouse contributes many lyrics, which are always appropriate to the action, and always bright and "topical." This writer has not yet attained the class of the late Sir William Gilbert, but he is climbing toward it. He writes verse with a due respect for the rules of rhyme and a clever ear for intricate and interesting rhythms. The music of Mr. Kern, to my own untutored ear, sounds, also, really musical. It is fluent, witty, well-mannered, and altogether charming.

A word must be added in praise of the fine taste displayed by the firm of Comstock and Elliott in supervising the productions of these entertainments. The stage-direction of "Oh, Lady! Lady!!" was entrusted to Robert Milton, a well-known director of "legitimate" productions. Most of the actors, also, have been selected from the "legitimate" stage. Mr. Bolton said to me, in the course of the rehearsals,—"We found out that most of the old musical comedy crowd couldn't sing any better than anybody else: so we decided to get people who, at least, knew how to act. The cast contains such actors and actresses as Edward Abeles, Harry C. Browne, Reginald Mason, Carroll McComas, Florence Shirley, Margaret Dale, and Vivienne Segal. Some of these performers had never appeared before in musical comedy; but they sing and dance as easily and well as the German-dialect "comedians" of yesteryear.

The scenery, designed by Clifford Pember, the gowns, and the well-conducted lighting, are agreeable to the eye. The general effect is so delightful that, when the final curtain fell, I regretted that the evening was over, and would gladly have stayed to see and hear a repetition of

(*Continued on page 134*)



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SEEN *on the* STAGE

(*Continued from page 132*)

the entire entertainment. This is, indeed, a sad confession from an individual who used to regard himself as immune from the interruptions offered by the musical comedy stage.

"YOUTH"

There is a world of wisdom in the old French proverb,—"*Si la jeunesse savait . . . si la viellesse pouvait.*" . . . Most plays about youth have been written either by men too old to understand the subject-matter or by men too young to understand the making of a play. The piece called "Youth," by Miles Malleson, which has recently been produced by the Washington Square Players, hovers tantalizingly between these two extremes. It is still young enough, in substance, to seem almost naive, and mature enough, in craftsmanship, to seem almost well-made.

The play discusses the personal problem of a very young and very earnest hero who is troubled by a natural desire to quiet his longing for a mate. Being penniless, he cannot marry; being fastidious, he is impeded from indulgence in cheap and vulgar dissipation; and his question is, therefore, whether he would be sustained—beneath the eyes of "that eternal not-ourselves that makes for righteousness"—in the establishment of a relation of "free love" with a young person of the opposite sex who is similarly situated. This is a problem that is very serious for youths of twenty-two; and those of us who are a little older than that have no reason to regard it as a theme for unsympathetic laughter.

This delicate subject has been discussed by Mr. Malleson with an intensity of sympathetic understanding that leads to the conclusion that he must be young himself. Youth should be heard in the theatre; and there is a place upon our stage for such human documents as this. On the other hand, the projection of this sophomoric story is not devoid of indications of accomplished craftsmanship. The scenes are set in a theatre—during a rehearsal, in a dressing-room, and before and after a performance on the stage itself. The atmosphere of stage-life has been rendered very cleverly. Many details of life behind the scenes are depicted with sufficient fidelity to fact to evoke, from those who know them, a response of recognition and, from those who know them not, a response of curiosity. "Youth" is almost a good play. Its only faults are a certain lack of decision in respect to the exposition of the subject-matter and an occasional lack of firmness in the building of the structure.

"HER COUNTRY"

In the region of art, as in the realm of politics, there are certain truths that are self-evident; and one of these is that any composition by the author of "Don" is not a thing to be ignored. For this reason, it is a little difficult to understand the rather slighting treatment that was accorded by the New York press to "Her Country," by Rudolph Besier and Sybil Spottiswoode. This piece, originally called "Kultur at Home," had previously earned a firm success in London.

The purpose of this play is to depict, with fair fidelity to fact, the features of the ordinary life of a garrison town in Germany. The heroine—in the original version—was an English girl, and—in the present transcript—is an American girl, who, a little before the summer of 1914, has married a young Lieutenant in the Prussian army. The incidents of the story are selected for the purpose of explaining her difficulty in stomaching the many and recurrent indications that her husband's people are less civilized than the people of her fathers. "Her Country" is, admittedly, a propaganda play; but Mr. Besier is too much an artist to sacrifice the sense of truth to satisfy the interests of momentary argument. His depiction of German life is faithful to the facts,—as those of us who ever lived in Germany before the war can testify. His German hero beats his wife and indulges in other violent expressions of primitive emotion; but it is carefully explained that this young Lieutenant is, at heart, an excellent fellow, and that his exhibitions of bad manners have been drilled into him by the life-long impression of a system which we do not understand. Those of us whose names are English are not yet of the elect; for we have not yet begun to see the joke suggested by the sinking of the *Lusitania.*

"A GAUNTLET"

The Theatre Workshop is an organization that offers exhibitions of good plays in odd places and at odd times. A play that is decidedly worth seeing is "A Gauntlet," by Björnstjerne Björnson,—as every student of the modern drama knows. This piece was shown at The People's House—a curious place at 7 East 15th Street, New York City, which smelt uncomfortably of the Bolsheviki—in a shabby production and with a shabby cast, on the evenings of February 12 and 15. But the critics were informed that these performances were admittedly inferior, and that a better company was being rehearsed to appear, a week later, in a worthier production of the same play at the Little Theatre in Philadelphia.

"A Gauntlet" opened at the Little Theatre in Philadelphia on the evening of February 18, with an excellent cast including Hilda Spong, Olive Wyndham, Mrs. Thomas A. Wise, George K. Denny, George Henry Trader, and Alexander Woodburn. The present commentator would have enjoyed an opportunity to see this cast, whose efforts have been duly praised by the press of Philadelphia. But why should the public of New York be permitted only to see a sort of dress-rehearsal by a "second company" of a production intended to be launched more seriously in another city? . . . This is one of the many questions that the Theatre Workshop may be called upon to answer.

Another question that demands an answer is the reason for the tampering with the text. "A Gauntlet" was exhibited through the medium of a so-called "translation" by Osman Edwards. In this version, an entire act was thrown into discord and an entire character was deleted from participation in the play. Any composition by so famous an author as Björnstjerne Björnson is either worth acting or not worth acting; but, in any case, there can be no excuse for cutting his play into scissored shreds and reassembling some of these at random. The previous career of Mr. Osman Edwards has not been brought to the attention of the present commentator; but I find it difficult to understand why the Theatre Workshop should not have made use of the authoritative and accessible translation of "En Hanske" that has been published by Mr. Edwin Bjorkman.

Björnson's play was written nearly forty years ago; but it is still worthy of serious consideration from those who regard the modern drama earnestly. It sets forth a careful and appealing plea for the acceptance of a single standard of sexual morality between men and women. The plot, because of its excessive symmetry, seems now a little too self-consciously well-made; but the characters are carefully and deeply analyzed, and the dialogue is unusually intimate and truthful. "A Gauntlet" is worthy, in itself, of a very careful effort to interpret the intention of the author to the theatre-going public of America.



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In more serious mood and greyer colour was "Demeter in Winter" by Bryson Burroughs

ART

(Continued from page 67)

have been true to the tradition of transparent washes of water-colour not dependent on gouache or on oil technique. The tradition of Mauve still finds expression in the work of Charles P. Gruppe, who exhibited "The Road to Noordwyk," in which the shepherd and his flock move peacefully in a greyed landscape. These are but a few of those landscapes to which "Saw Mill Road," by Ethel H. Quackenbush, a fresh wash sketch, free and full of colour, and "Spring," by E. H. Warwick, with its scarlet-coated figure among the green of foliage, were welcome additions. William R. Leigh's study and knowledge of the Indians was shown in "Forgotten," an evening scene in a Pueblo village, where two Indian ponies stand patiently tied to nothing while their riders regale themselves inside the lighted hut. On the whole, the exhibition held a number of able water-colours, but nothing of first rank, and there was in the catalogue an element which this winter has been creeping into exhibition catalogues—the listing of the price of each picture with its title. It is perhaps one of the unfortunate results of financial pressure due to the war, but it is a jarring note which immediately puts the exhibition not on an art but on a financial basis.

The most interesting of the one-man exhibitions was a showing of eighteen canvases by Bryson Burroughs at the Montross Galleries. So in sympathy is he with early Florentine art expression that one finds its reflection running through much of his painting and influencing it both in composition and in his use of soft colour. For while he is not, like some of our present-day painters, aiming at the revival of painting on the damp plaster, or true fresco, he has been able to reflect in oil on canvas at least the spirit, if not the actual colour, of the early fresco. Whatever the subject Bryson Burroughs chooses, be it from ancient myth, from "A Thousand and One Nights," or from modern inspiration, he always makes of it a decorative canvas, which, like "The Sleeping Beauty in the Wood," contains not only the beauty of the various parts, but an arrangement of pattern and a feeling for colour which mark it as painted from a decorative point of view.

In comparison, his individual or portrait study and his interest in texture are of minor importance, except in canvases that are direct portraits, such as "Miss M. L. in Brittany," a circular composition in which the profile stands out against a distant landscape background, and in the charming child portrait which stands out so vividly in "The Departure" and seems such a vital bit in a quiet composition. Not only in the general arrangement of his composition does the decorative element predominate, but even in such details as the patterned ripples of the water in "Mother and Child." This is one of the canvases in which the artist has used scenes of to-day and showed their decorative possibilities. While "The Sleeping Beauty in the Wood" is the most statically decorative, it is in "The Porter and the Ladies of Bagdad" that one finds less restraint and more varied interest in the scattered groups of figures and in the beauties of the landscape, all woven in pleasing colour and interesting pattern into a canvas of Eastern spirit.

The entire exhibition transports one from the conflict of the present to a remote and quiet land of legend, which is painted simply, somewhat flatly, and with very little action to draw the attention from its decorative beauty.



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Among the few paintings of the sea at the exhibition of the American water Color Society was "Westward Ho!" by Carlton T. Chapman



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NEW YORK AND WAR CHARITIES

(*Continued from page 51*)

are tireless workers in war charities.

That America is generous not only to her own charities but to those of her Allies as well was shown by the very successful concert for the benefit of *L'Union des Arts* of Paris, which was given a short time ago at the Ritz Carlton. This concert netted about five thousand dollars which will be contributed to the assistance of unfortunate writers, artists, and theatrical people of Paris. Much of the success was due to Melba who, with John Powell, the pianist, and Andrée Barlette of the *Théâtre du Vieux Colombier* contributed the entertainment for the afternoon. Melba was especially generous in the number of her songs and after the concert she displayed talents as an auctioneer which rivalled her musical ability. So eloquently did she set forth the charms of a jewelled French flag which had been donated by Cartier, that its value rose rapidly until it was "knocked down" to the highest bidder, Mrs. Thomas F. Ryan, for the sum of a thousand dollars. Mrs. Ryan's smart hat is sketched at the upper left on page 50. Autographed photographs of Melba, from a plate made by Baron de Meyer for Vogue and shown on page 66 of this issue, went for two hundred and fifty dollars each. Among the many smart women in the audience was the Duchesse de Richelieu, who wore a most attractive suit of faun coloured cloth with a small shoulder cape and with many circular ruffles about the skirt; this costume was topped by a black satin hat and is sketched at the upper left on page 51.

Wars may come and wars may go, but weddings go on forever, much as they have always gone on, except for the fact that nowadays most of the bridegrooms have abandoned the proverbial black for the khaki of the Army or the blue of the Navy. A recent war wedding, which took place at the University Place Presbyterian Church, was that of Miss Florence Lincoln, daughter of Mr. Frederick W. Lincoln of this city and Greenwich, Connecticut, and Mr. William A. Rockefeller, of the Aviation Section of the U. S. Navy, son of Mr. William G. Rockefeller. The bride was very lovely in a gown of white satin and rose point-lace, a head-dress of the lace from which flowed a long tulle veil, and a graceful bouquet of white orchids and lilies-of-the-valley. White, pink, and mauve were combined in the colours of the bouquets of garden flowers which her bridesmaids carried, and these shades were repeated in their dresses of tulle over silver cloth with panels of silver lace at the back. A very interesting hat worn by one of the guests is sketched in the middle of page 51. It was of dull pink satin with appliqué mauve poppies so arranged about the brim that half of each flower came on top and half underneath; pink chiffon veiled this hat after a manner new to hats this season. It was kept in place by two bands of black ribbon velvet under the chin.

Mrs. Philip Lydig, who, this winter, has exhibited her customary activity as patroness of the arts, wore the very lovely costume sketched at the lower right on page 50, at a private reading of a new play by Charles Rann Kennedy. The skirt of this gown was of dull black silk caught up at one side with a single large salmon coloured rose. The entire bodice was of rare lace, and a lace scarf which she drew about her shoulders was caught to the left shoulder. Black lace stockings and black satin slippers completed this very attractive costume.

WHEN "LESS" BECOMES MORE

CONSERVATION is the leading fad to-day. We do not mean unreasonable conservation; no one wants to be stingy or to force young girls out of the pleasant work of making silken garments and lacy lingerie and posied hats. But every one is feeling pleasantly excited and virtuous about having decided to go without something to prove her patriotism. All at once it has become frightfully unfashionable to be acquisitive or grasping. The truly smart are heard to mention nonchalantly that they have discharged their butlers or that they are doing their own hair and finger nails.

There are those who have actually carried patriotism to the point of trimming their own hats. This is, of course, the height of patriotism, and it is something which only the very smart woman can attempt. After all, it takes the consciousness of unshakable social position to wear a hat which one has trimmed oneself and which looks it, on a head accustomed to the friendly pressure of Maria Guy's latest creation.

We are without invasion as yet, and the draft has brought us little beyond a measureless pride in our men, but already we are tingling with a feminine capacity for self-sacrifice. The fervour of bygone Lenten days dwindles to nothingness in our desire to do without something, for the good of our Army. Intently we search out our most secret extravagances and put them from us as pests, actually glorying in the process. The future unrolls like a "movie" film, showing glimpses of bonbon-less days, fur-less days, opera box-less days, motor-less days, and lover-less days. And as our state of "lessness" grows and increases, so grows our patriotic zeal and enthusiasm. For these "lessnesses" offer unlimited possibilities. And, paradoxically, the "less" becomes more than the object sacrificed.

It sometimes occurs to us that it is not only women who should sacrifice their pet extravagances. Not that we would take away the smallest luxury or pleasure from the men in khaki. But those hordes of masculinity still at large in plain familiar tweeds—might they not undertake to face a tobacco-less, and even a beer-less day, while those others are facing stinging shrapnel and suffocating gas? There are vast armies that serve the goddess Nicotine, while a nation's ransom goes up in smoke, and to them we would gladly extend a hand of comradeship in the great, splendid, national organization of "lessnesses" from which no one is barred.



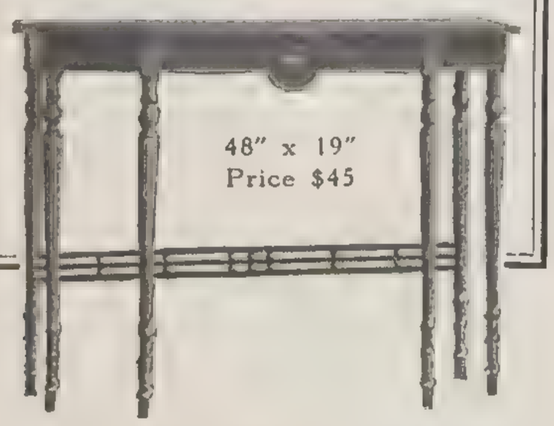
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MR. HOOVER'S NEW ALLIES

(*Continued from page 59*)

Arthur Elliott, butler for Mrs. James Speyer, presided at the meeting and introduced the speakers. T. Gillet, chef for Mrs. Frank Gray Griswold, voiced the French point of view when he said that Mr. Hoover had been most generous in the choice and quantity of food he allowed and that it was possible to make delicious and nourishing meals out of the food at our disposal. It was decidedly a meeting of experts and specialists, and it was full of a spirit of earnestness and of enthusiasm for voluntary rationing that would have surprised a government-rationed German, and "given him to think," as the French say. The climax came when the house rose amid cheers as Henry Physick, butler for Mr. J. Pierpont Morgan, closed the meeting by displaying on the screen the Honour System Ration Pledge and asking every one in the theatre to signify his support of Mr. Hoover by standing.

It is probable that the Patriotic Food League will have branches in other cities; and already the voluntary ration work begun by Mrs. Griswold has made such an appeal to the public that Boston, Philadelphia, Syracuse, and Rochester are planning to organize similar committees.

A MEETING AT THE COLONY CLUB

Many of the women who belong to the New York Honour System Committee are members of the Colony Club, and on February 19th they were addressed there by Dr. Vernon Kellogg, who was associated with Mr. Hoover in Belgian Relief work and is the author of "Headquarters Nights," one of the most interesting books that the war has produced. Dr. Kellogg, by a restrained understatement of the incredible conditions in Belgium and a review of the food problems which confront our Allies, emphasized the necessity of food conservation in America, where the intolerable burden of war, so long and courageously borne by our Allies, has yet to be felt.

Mrs. Griswold, speaking of the Ration Card, said, "It is in the cutting down on sweets and butter that the pinch will be felt, if there is one—and I hope there will be one. It will be good for us to feel a pinch that hurts."

Miss Bertha Shapleigh, Instructor in the Department of Food and Cookery at Teachers' College, who spoke also at the Colony Club meeting on the use of substitutes for sugar and butter, has been giving a series of public demonstrations on Saturday mornings at Teachers' College on "How to Save Wheat, Meat, Sugar, and Fats by Using Substitutes."

Quite in accordance with Miss Shapleigh's teachings and Mr. Hoover's wishes are these two recipes taken from a leaflet distributed at the meeting at the Century Theatre, and made of war recipes chosen by the Chefs' Committee of the Patriotic Food League from many excellent ones sent in to them.

WAR BREAD—À L'AMERICAINE

Don't waste any bread crusts, left-over bread, or broken crackers, but save them carefully. Grind them up and use them in your war-bread, thereby saving wheat. Mix together in dry state the following ingredients: Five cups whole wheat flour, three cups bran, two cups sifted bread-crumbs, one cup cornmeal, one cup wheat flour, one and one-half tablespoons salt, and two tablespoons sugar. Moisten with the following mixture: Three pints milk and water, one spoon molasses, three rounded spoonfuls shortening, and two yeast cakes dissolved in a little water. Mix well and knead to a stiff dough. Let it stand in a warm place overnight. In the morning, make into loaves. Allow the dough to double its bulk and bake for one hour. This bread has excellent keeping qualities.

WAR CAKE À LA WALDORF

The ingredients required are: Two cups of brown sugar, two cups of hot water, two tablespoonfuls of lard, one package of raisins, one teaspoonful of salt, one teaspoonful of ground cinnamon, one teaspoonful of ground cloves, two cups of rye flour, one cup of wheat flour, and one teaspoonful of baking-soda. Dissolve the brown sugar in the hot water; then allow it to cool off. Sieve the flour, spices, and baking-soda together; to this add the raisins and lard and then pour the hot water and dissolved brown sugar over it. Stir or beat well so as to mix all the ingredients together; then the paste or dough is ready for baking. To bake, use the ordinary baker's bread pan the size of a common store loaf of bread; grease the pan, then pour in the dough. Bake in a slow oven for about one hour. This is a delicious cake.

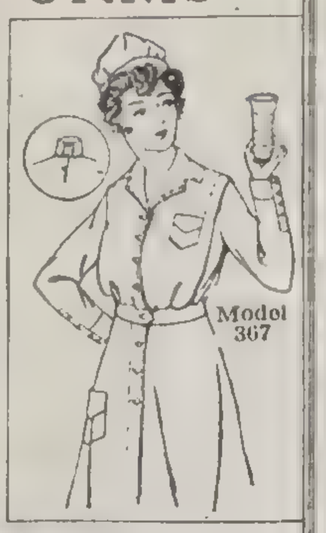
DREAMS

Of all the things God gave to me, I am most grateful for
The gift of building dreams of what the morrow has in store;
Of building fairy, golden dreams, all sparkling, shining new—
What matters it if they shall lose their gold when they come true?
What matters it if dull and worn and colourless they seem?
They once were beautiful—and I can dream another dream.

MARJORIE HILLIS.

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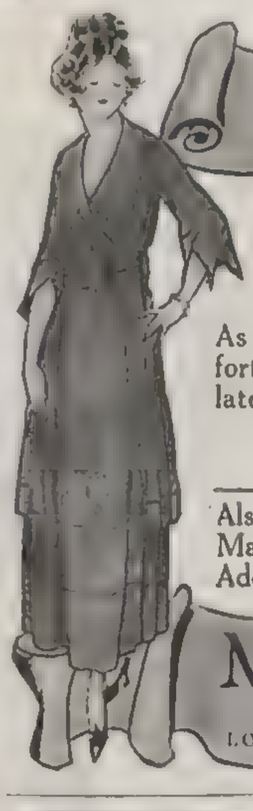
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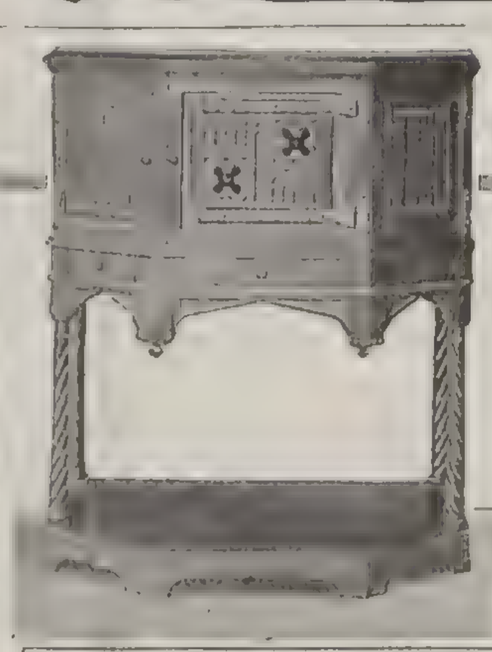
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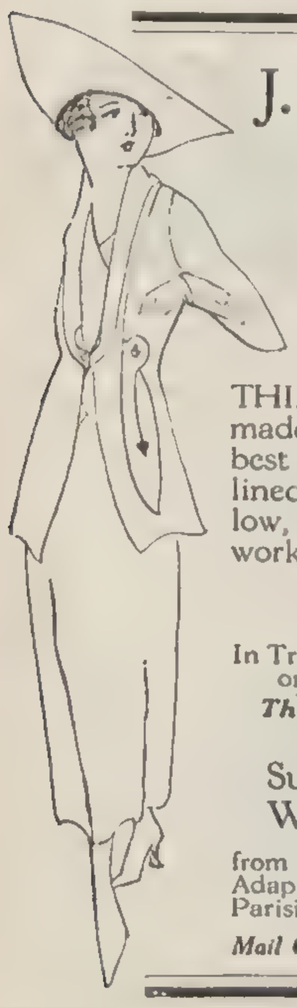
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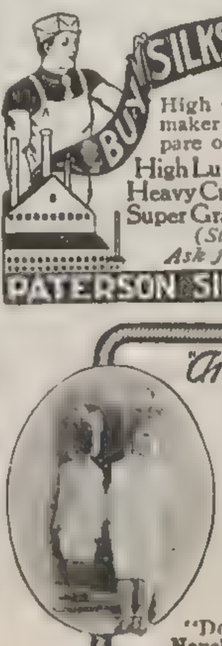
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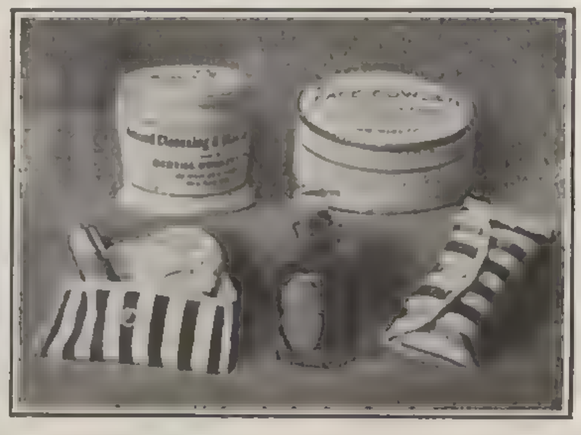
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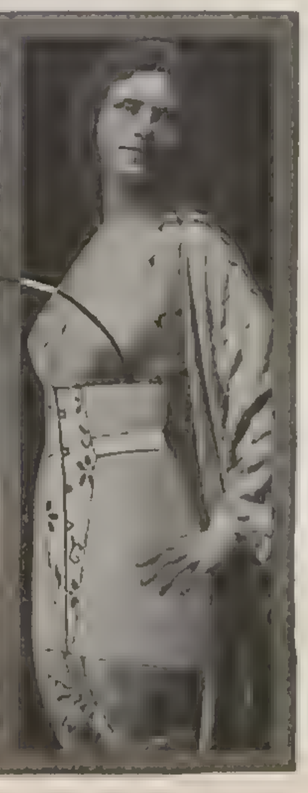
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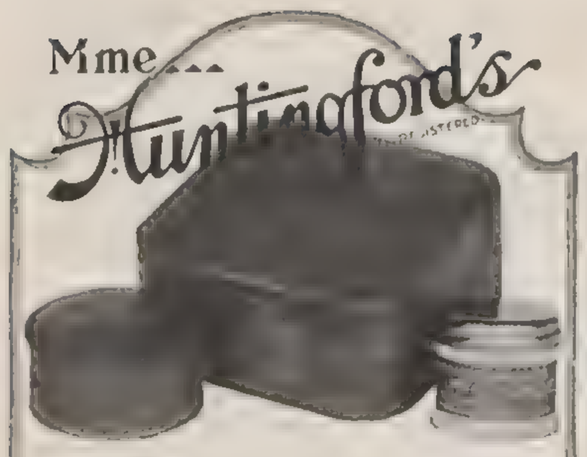
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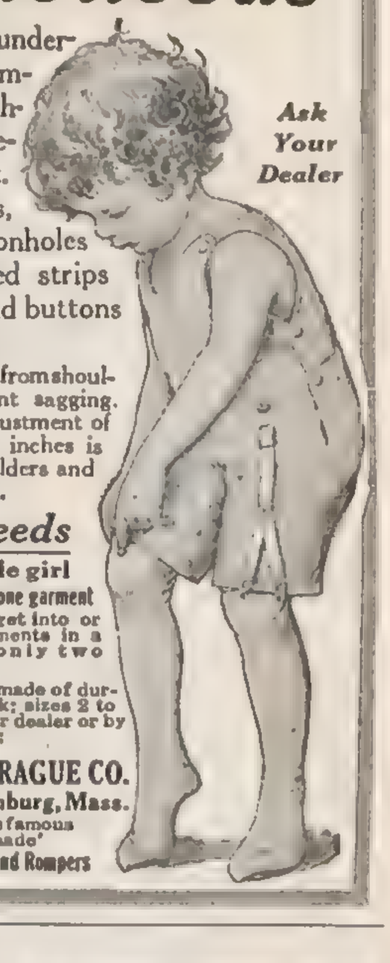
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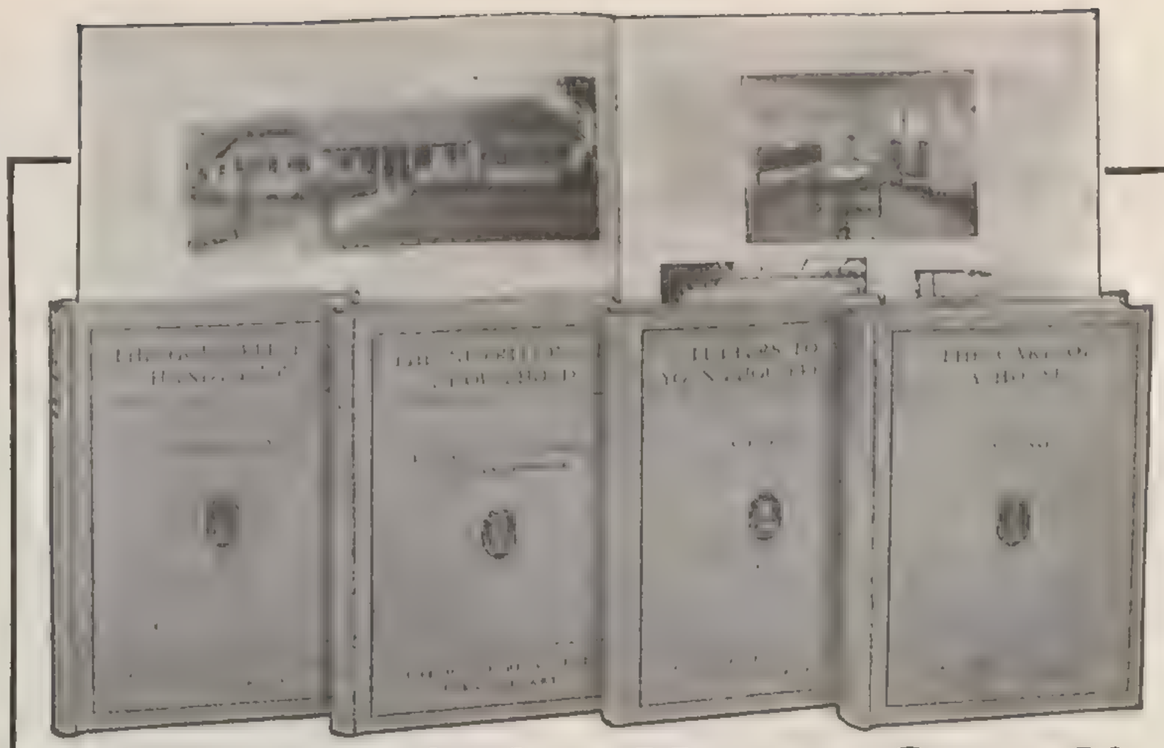
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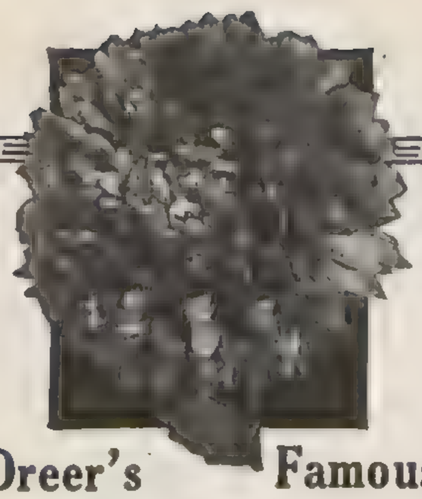
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We watched for his great white head in the crowds—we hung on his every word—we smiled, ready to laugh at his least word. But now he is gone we love him—yes—he's the familiar friend—but he has joined the immortals. More than Whitman—than Longfellow, than Poe or Hawthorne or Irving—he stands for America—with the great of the earth—the Homer of this land—a prince of men—a king among dreamers—a child among children.

The Great American

He was American. He had the idealism of America—the humor, the kindliness, the reaching toward a bigger thing, the simplicity. In this work we find all things, from the ridiculous of "Huckleberry Finn" to the sublime of "Joan of Arc"—the most spiritual book that was ever written in the English language, of serene and lovely beauty, as lofty as Joan herself. A man who could write two such books as "Huckleberry Finn" and "Joan of Arc" was sublime in power. His youth and his laughter are eternal; his genius will never die.

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Mark Twain wanted every one in America to own a set of his books. So one of the last things he asked was that we make a set at so low a price that every one might own one. He said, "Don't make fine editions. Don't make editions to sell for $200 and $300 and $1000. Make good books, books good to look at and easy to read and make the price low." So we have made this set. And up to now we have been able to sell it at this low price.

Rising costs make it impossible to continue this sale of Mark Twain at a low price. New editions will cost very much more than this Author's National Edition. A few months ago we had to raise the price a little. That raise in price was a very small one. It does not matter much if you missed it. But now the price must go up again. You must act at once. You must sign and mail the coupon now. If you want a set at a popular price, do not delay. This edition will soon be withdrawn and then you will pay considerably more for your Mark Twain.

Send Coupon—No Money—To-day

Remember, never again will a set of Mark Twain be offered at such a price as this. When this edition is gone there will be no more at this price.

Send the coupon herewith at once.

Harper & Brothers
1817-1918 NEW YORK



HARPER & BROTHERS
Franklin Sq., N.Y.

Send me, all charges prepaid, a set of Mark Twain's works in twenty-five volumes, illustrated, bound in handsome green cloth, stamped in gold, and trimmed edges. If not satisfactory, I will return them at your expense. Otherwise I will send you $1.00 within 5 days and $2.00 a month for 14 months.

Vogue 4-1-18

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Votes, we mean. Men often do waste theirs—they came so easily. Where is there unbiased and authoritative information that will assist women in the fulfilment of their new duties as voters? It is in a book called *"The Woman Voter's Manual,"* by Dr. S. E. Forman and Marjorie Shuler, with an introduction by Mrs. Carrie Chapman Catt. It is published by The Century Co., 353 Fourth Avenue, New York City, and is sold by all booksellers for a dollar.

"The Woman Voter's Manual" explains what the machinery of balloting is, tells the steps to be taken by the voter in all kinds of elections, and in general makes the way easy for any voter. It supplies a background of information as to the organization of the government, the history of the chief political parties, and other related subjects that are indispensable to the citizen, upon whom the burden rests not only of voting but of voting intelligently. It's a safe dollar investment for any voter. Buy it to-day.



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"Two feet" of trouble will destroy a mile of comfort.

There is a way to have **comfortable** feet and wear a **smaller, more snugly fitting** shoe.

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Correction of the Feet
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Suite 3834, Grand Central Terminal.
Telephone—Murray Hill 538.
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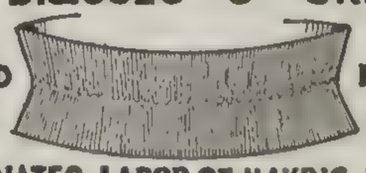
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Illustration from House & Garden

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Did you ever try pretending you were a stranger in your own house?

That living-room rug—you'd never have dreamed it was so shabby! . . . Those curtains aren't suited to a room with a north light. . . . And who would have chosen that couch?—not you, surely! It's apt to be a bit discouraging, this scrutiny, unless you have a friend to make constructive suggestions.

House & Garden is the magazine of homes you'd enjoy meeting. Try these numbers on your own home. By taking advantage of our special offer, you will receive

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Interior Decorating APRIL

Had you heard that we are swinging back to Victorianity? That an infinite range of subtle color has replaced our late barbaric discords? Love it, or laugh at it—but learn it first in April House & Garden.

Spring Furnishing MAY

Spring sunlight makes winter upholstery look so heavy. Do you know how to put your house in the mood of summer? A rose trellis, an outdoor breakfast table, a quaint birdcage may change a whole family's opinion of each other!

Garden Furnishing JUNE

Do you crave one of those English panne velvet lawns? A white-ruled tennis court? A garden pool with blue iris? Everything for the garden is in June House & Garden.

Small House Number JULY

Maybe you want a tinier house than any you've ever seen—for one and the collie dog—with a little cheerful dining room all full of sunlight and canary song. A score of little houses—in all assorted sizes—with practical details and costs worked out, are in July House & Garden.

Antique Collectors AUGUST

Where to put grandmother's rocker and the long gilt mirror—what to do with the Paisley shawl as an interior decoration—where to happen on old silver, china, colonial tables, each one a bargain to delight the collector.

Autumn Decorating SEPTEMBER

You come home. The house disappoints you. It needs so many things! But they're all in House & Garden, from a Spanish cabinet to a Chinese brazier. House & Garden Shoppers will buy them for you too, without service charge.

Fall Planting Number OCTOBER

To get a running start with spring, begin in the fall. Bulbs, vegetables, shrubs, trees—everything is tucked away in the Fall Planting Tables, concentrated wisdom for gardeners.

House Planning Number NOVEMBER

Have you outgrown your home—materially or spiritually? House & Garden has houses specially designed for every type of family—and specially planned features and accessories from paved floors and stone fireplaces to dinner gongs and winter gardens.

Christmas House DECEMBER

How to coax the Christmas Spirit into the biggest or the littlest of houses. Gifts for the house "from all of us, to all of us." How to trim the table, and the tree; how to hang stockings and tie up packages.

New Furniture Number JANUARY

The manner and means of choosing furniture wisely and using it decoratively. How to furnish corners and what kind of lighting fixtures to buy. What to substitute for the vexing sideboard or ungainly table.

$2 Invested in House & Garden

a tiny fraction of your loss on a single ill-chosen chair

will save you $200

JUST two trifling dollars—a tiny fraction of your loss on a single ill-chosen chair—will bring you House & Garden's staff of experts for nine delightful months—ten, if you mail the coupon now. Connoisseur, architect, kennel expert, landscape gardener, interior decorator, sanitarian, saleswoman, shopping commissionaire, and friend, are all packed between the covers of House & Garden. You need not send money now. Just mail the coupon today. Your subscription will begin at once.

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Send me the next NINE numbers of House & Garden. It is understood that if this order reaches you promptly, you will send a complimentary copy of the current issue, making TEN in all. I enclose $2 herewith. (OR) I will remit $2 on receipt of bill. (Canadian $2.50.)

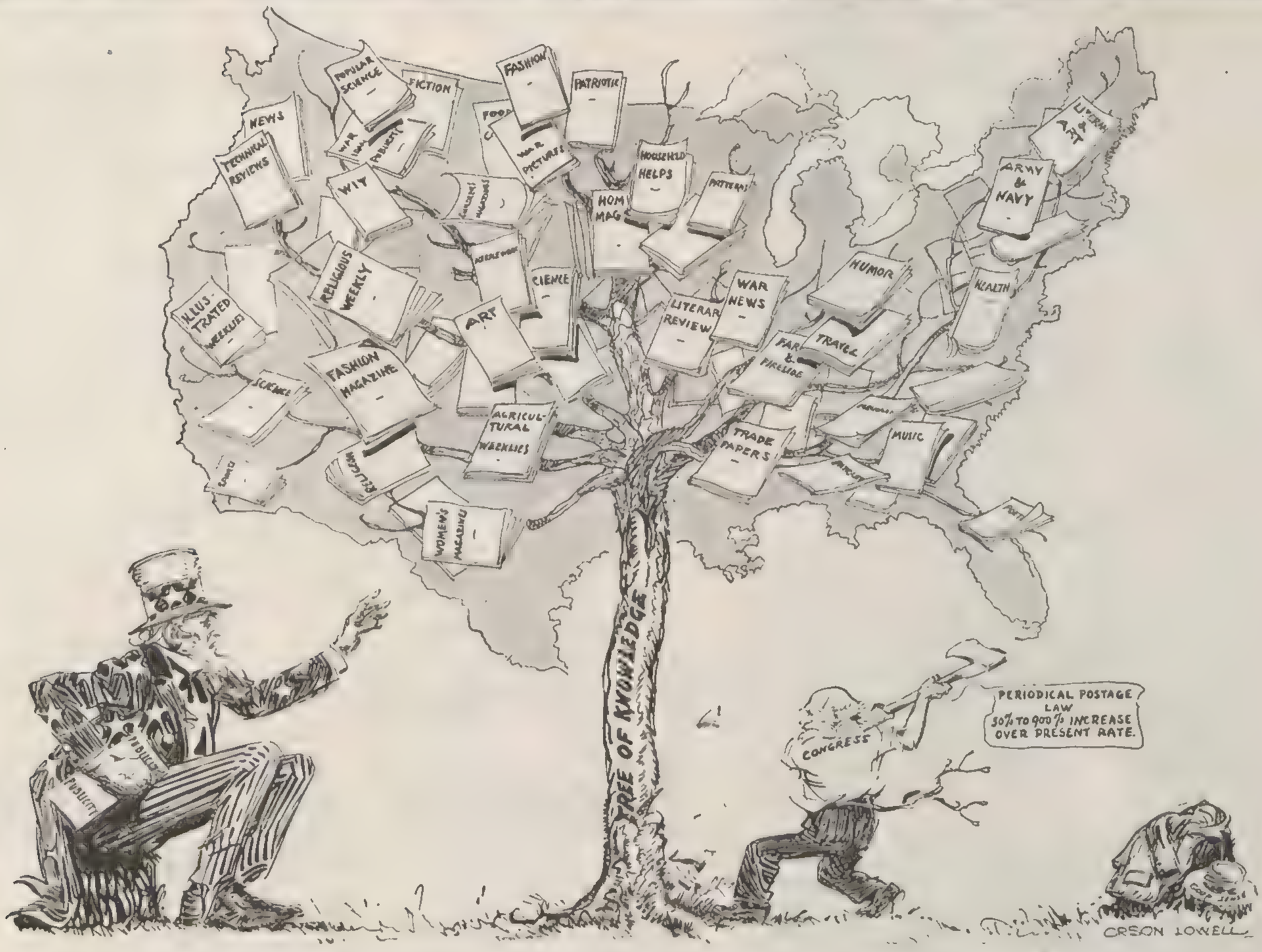
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WILL YOU SANCTION THIS?

By REX BEACH

PRESIDENT AUTHORS' LEAGUE

CONGRESS—or a sufficient majority of it—has voted to destroy magazine reading.

It has accomplished this by passing a simple law reestablishing a postal "zone" system for all publications—a zone system and postal principle that was abolished by President Lincoln in 1863, and by establishing through a complicated system postal rates that mean increases of from 50 to 900 per cent postage increases to all periodical readers.

By this "zone" system American readers of periodicals—home, educational, scientific, business, or religious—are to be penalized by enormous postage increases on the weekly or monthly papers they read, and the greater their accidental remoteness from the city of publication the greater is the penalty that is placed upon them.

Magazines have been a slow growth. In the process of their development and evolution it has happened that publishing is chiefly concentrated in the East. The large magazine increase in postage, therefore, discriminates unfairly but with great force against the entire West—beginning even with western New York and Ohio and increasing rapidly until such States as Washington, Oregon, New Mexico and California are to pay *nine times the amount of postage* formerly paid on the advertising pages alone of their magazine. What this increase means in cost to readers is incalculable.

It means that hundreds of thousands of readers will be compelled to give up their periodicals owing to the terrific increase in their postage cost.

I could do no better than quote the fine words of a Western woman, Miss Arminda Wood, president of the Woman's Club of Racine, Wis.:

"The many splendid magazines published to-day," she wrote in an appeal to Eastern women from the women of the West, "are a means of education to many a home where other opportunities are lacking. And many of these homes are remote from publishing centers—many even remote from city life. It is the magazine combined with rural delivery that has brought to the door of the countrywoman material which helps her solve problems needing advice more easily obtained by her city sister. Through this medium she has known current events, has guided her children by the educational influences offered, and has been able to keep herself in harmony with the world from which she was separated. Periodicals and newspapers are as essential as food to the country home.

"Then again, the attractive magazines in every city home means keeping together the family circle. To make the magazine prohibitive by excess postal rates would be to take away from mothers one of the means whereby they have battled against outside attractions.

"Now just because a woman lives in a Western State remote from publishing centers—and of course home interests affect the woman most—is she to be made to pay a penalty in order to bring opportunities to her door? To enforce the 50 to 900 per cent periodical postage law would be causing mental starvation to many who have only this means of keeping abreast of the times.

"Every thinking Eastern woman should put her full strength into a drive which will give her Western sister the same advantages which she enjoys."

And to this may be added the splendid report of the United States Postal Commission appointed in 1844 to determine the functions and purposes of the Post Office in relation to the people of our nation. The function of the Post Office was, it said:

"To diffuse throughout all parts of the land enlightenment, social improvement, and national affinities, elevating our people in the scale of civilization and bringing them together in patriotic affection."

This was the purpose of the Post Office.

This 50 to 900 per cent postage increase on magazines is not a war tax. Publishers were already taxed by excess profits and income taxes. It is not a war tax; Postmaster General Burleson has so stated in his annual report when he declared it is permanent postal legislation—unless repealed through your protests to Congress and Congressmen. Will you write—telegraph—or urge the passage of resolutions of protest against this destructive law?

WILL YOU HELP?

Write to your Congressman, protest against this destructive law, and demand its repeal.

Get your club or association to adopt resolutions demanding its repeal.

Will you enroll to help repeal this law that penalizes periodical readers with heavy penalties?

If so, send your name and address—and a copy of any resolutions adopted—to

CHARLES JOHNSON POST

200 Fifth Avenue New York City

BLEEDING AND RECEDING GUMS

are manifestations of intermediate and advanced pyorrhea

PYORRHOCIDE

POWDER
(Antiseptic)

aids in repairing these pyorrhetic conditions. This dentifrice has demonstrated its effectiveness since 1908, at clinics devoted exclusively to the treatment and prevention of pyorrhea.

PYORRHOCIDE POWDER removes the bacterial plaques or films which harbor the germs of pyorrhea and decay. It retards the formation of salivary calculus (tartar). This calcic deposit is the principal, initial cause of SORE GUMS, LOOSE TEETH and

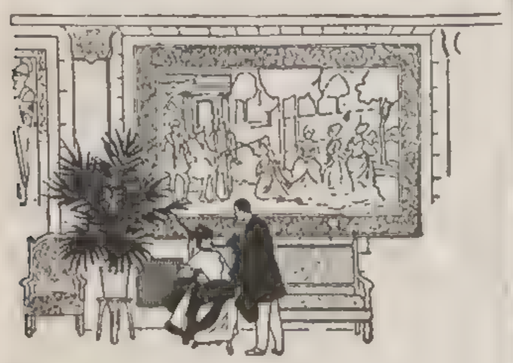
PYORRHEA

PYORRHOCIDE POWDER induces normal blood circulation in the gums—increasing their power of resistance against pyorrhea infection. It cleans and polishes the teeth.

Package contains six months' supply. Price $1.00; at druggists and dental supply houses.

Send six cents in stamps for sample and pyorrhea booklet.

The Dentinol & Pyorrhocide Co.
Dept. F, 110-2 W. 40th St., New York



The BILTMORE

43rd and 44th Streets and Madison Avenue

The center of social life at
TEA TIME

Ideally convenient for
suburban dwellers



Mother-Made
CHILDRENS' DRESSES

2 to 8 years. Hand finished Playtime and Party Frocks. Appropriate adaptations of the latest style *motifs*. Dainty. Different. Durable. Unusual values. Nothing cheapened. Write for illustrated folder.

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Dept. A4, Westfield, N. J.

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Beautifully furnished apartment in heart of Westchester Hills. Near country clubs. One minute from station, 28 minutes from Grand Central. Seven large rooms, two baths, butler's pantry, large closets. Porch, silver, linen, china. $175.00 a month. Alger Court, Bronxville, New York. For particulars write Fish & Marvin, Bronxville.



THEY
AID NATURE

B & P Wrinkle Eradicators *or* Frowners

smooth out the wrinkles and crow's feet that mar your beauty—**while you sleep.** They are absolutely harmless—simple and easy to use—a toilet necessity. Made in two styles. Frowners for between the eyes. Eradicators for lines in the face.

Either kind sold in 30c, 50c and $1.00 boxes including booklet "Dressing Table Hints," at drug and department stores everywhere. If your dealer is out, sent direct, postpaid, on receipt of price.

B. and P. Co. (Two Women)
1798 E. 68th Street, Cleveland, Ohio

THE NEW MUNSEY MAGAZINE

THE magazine carrying this advertisement goes to press before THE MUNSEY MAGAZINE for March has reached the public. We do not, therefore, know how it will strike magazine readers. We do know, however, that the advance copy before us is a good deal more of a magazine—a good deal better magazine—than we had expected to see.

As a matter of fact it comes pretty close to being two or three magazines in one. It is distinctly new in idea—gripping to the eye, refreshing to the senses, and informative in its virile discussions of themes of vital interest.

This new type of magazine—THE MUNSEY for either March or April—is well worth your looking over. It would be a mistake not to do so.

On all news-stands
twenty cents

THE FRANK A. MUNSEY COMPANY
Two-Eighty Broadway, New York

DANERSK



D A N E R S K

A Sun Room of great charm can easily be evolved by the use of DANERSK FURNITURE. We offer pieces in quaint colorings made to harmonize with your selection of the newest fabrics. There is no furniture at modest cost that is so interesting as DANERSK. Make each bed-room in your home different in its appeal.

The DANERSK METHOD is the only successful one by which you can express your individual taste in color and form at nominal cost.

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Send for valuable catalog "B-4"

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2 West 47th Street NEW YORK
First Door West of Fifth Avenue, 4th Floor

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"Gives the Hair a Tiny Tint"

for use with your **SHAMPOO**

Cinderella Golden Glint used with your shampoo makes the hair brighter, lighter. It hides that dullness; improves the color beauty of the hair, imparting life and lustre.

This delightful dressing sold by druggists, or by mail 25c.

J. W. KOBI CO.
Dept. F, 53 West Jackson Boulevard, Chicago



Dry Your Hair With
Hold-Heet Electric Comb

DRIES hair quickly after a swim or shampoo. Can't burn. Straightens out snarls and leaves hair beautifully soft and fluffy. Entire comb one-piece nickeled die casting. Round, self-cleaning teeth—don't pull or tear hair. Other combs cost more—give less. If your dealer hasn't it, sent prepaid in neat leatherette case for $3. Costs 1-5 cent per hour to operate.

Hold-Heet Curling Iron

Gives just right heat—won't burn hair. Like comb, is fully guaranteed and has 6 feet best non-breaking cord. Even inferior curlers cost more. Send $3 for one postpaid if not at dealers.

Hold-Heet Utilities Save Current—COST LESS

Write for circular of full line

RUSSELL ELECTRIC CO.
Dept. 12
140 W. Austin St., Chicago



The DELINEATOR



THE POWER IN

JUST as The Delineator is the most powerful woman's magazine in the United States, so it is the most influential all over the world. Special editions in four languages serve the women of Europe, South America and the colonies of the Far East. The Delineator is the only international magazine.

This unique influence of The Delineator is due to its practical service in women's lives. Here in America it is the trusted friend and the business counsellor of more than a million homes.

Of the influential families in every town, one in every five reads The Delineator.

The women at the head of these progressive American homes use the editorial and advertising columns of The Delineator as the guide to their household purchases.



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EATON

EVERY TOWN

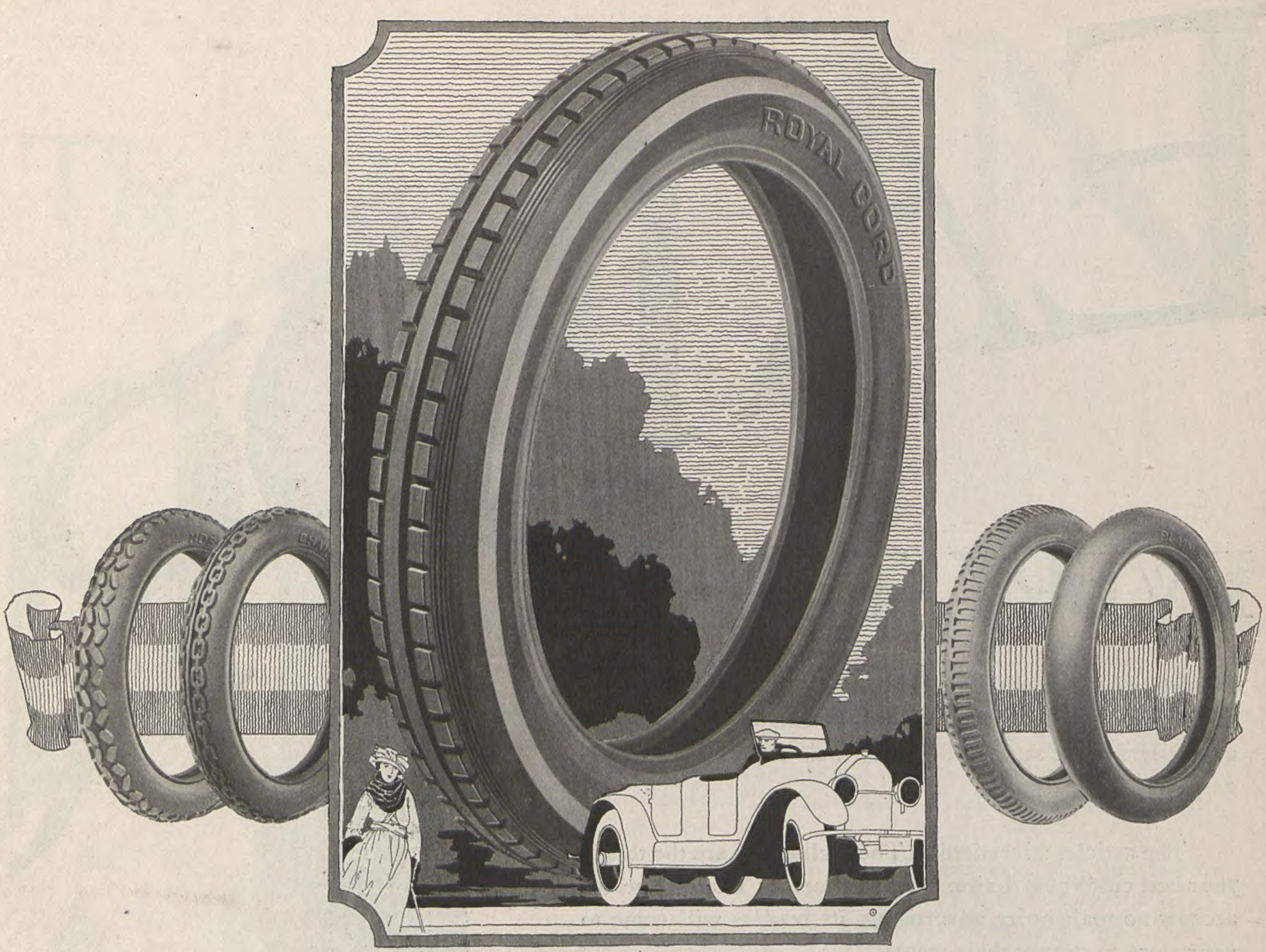
MERCHANTS:—Your most valued customers are readers of The Delineator. They follow the announcements of its advertisers in the same faith with which they accept the suggestions of its editors.

The articles advertised in The Delineator are the things your best customers desire. Furthermore, as The Delineator accepts no mail order advertising, its readers will come to *your* store to supply their wants.

Make a practice of looking over each monthly issue of The Delineator. It will prove an invaluable advance guide to the articles which will find the readiest market among your customers.

Publisher





No one type of tire can fill all needs.

There are rough roads, hard roads, soft roads, level roads, hilly roads.

There are big cars, small cars, light cars, heavy cars.

It is to meet these varying conditions that we make five different United States Tires,

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No matter what your needs, there is a type of United States Tire *exactly* suited to your requirements.

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Put your cost of motoring on the thrift basis demanded by war times.

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Study the conditions under which you drive.

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THE CAREY PRINTING CO. INC
NEW YORK



This Gracious Face is one to carefully regard. It is the San-Tox trade mark and it symbols San-Tox Purity on the fragrant and charming San-Tox Toilet and Enchantment Toilet Preparations, and on many, many San-Tox Health Preparations, too. On every packet of San-Tox blue you will see it; and in every San-Tox druggist's window. *Look for it carefully.* You can trust it and the particular San-Tox Purity Preparations you have need of. You can be certain that the particular druggist, who displays it, stands for the best in drug-store service and is to be relied upon in every business dealing. Ask to see his San-Tox household sundries too.

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San-Tox



"JE suis fier dames américaines que vous ayez choisi mon Djer-Kiss pour votre favori."

—Kerkoff, Paris

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PRODUCED in much-tried France, Djer-Kiss adds *un je ne sais quoi* to the toilette, distinctioning with smartness the *tout ensemble* of *Madame*, of *Mademoiselle.*

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